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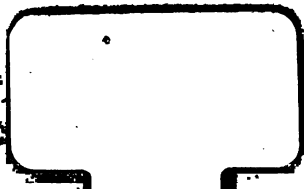
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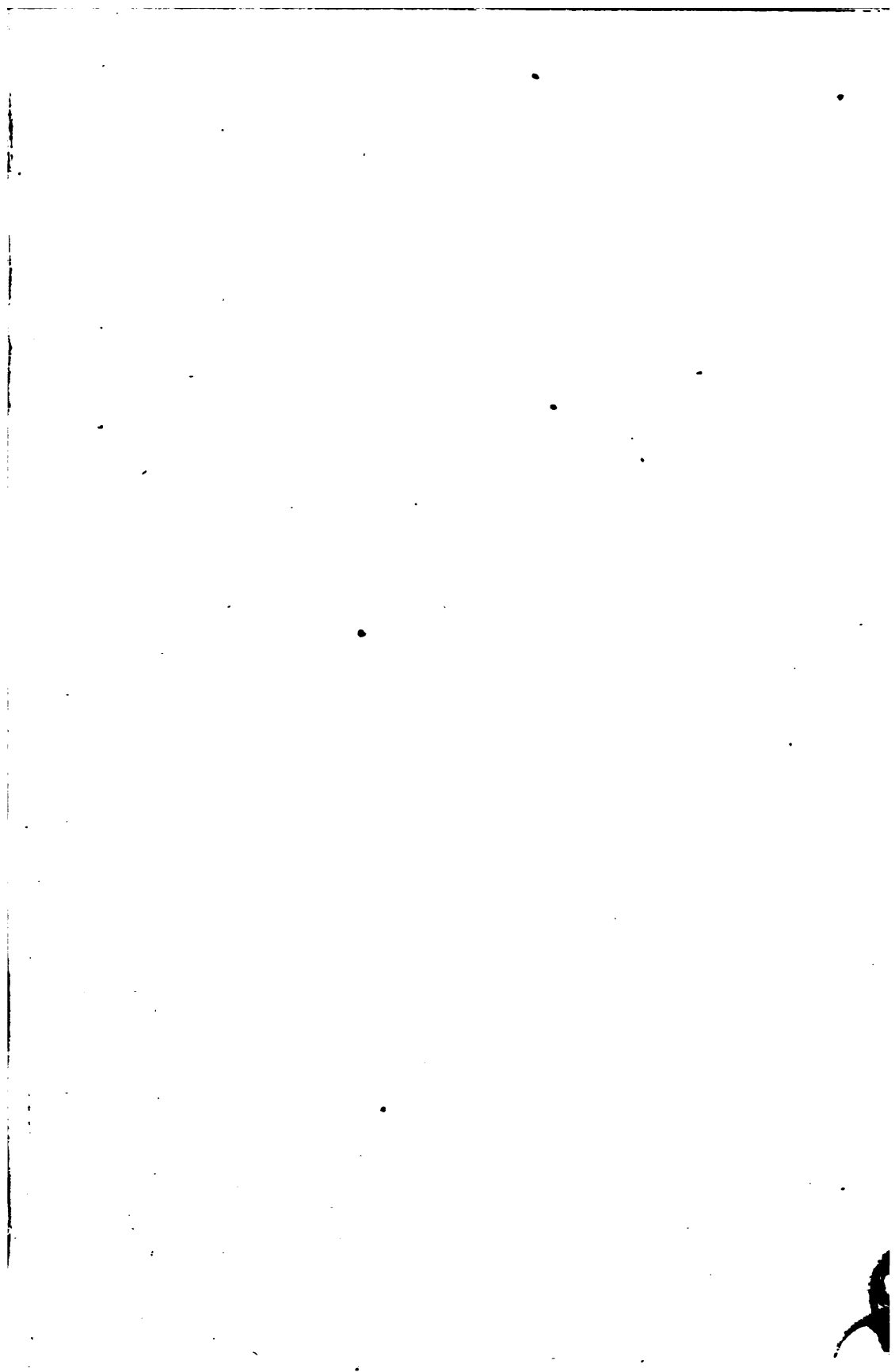
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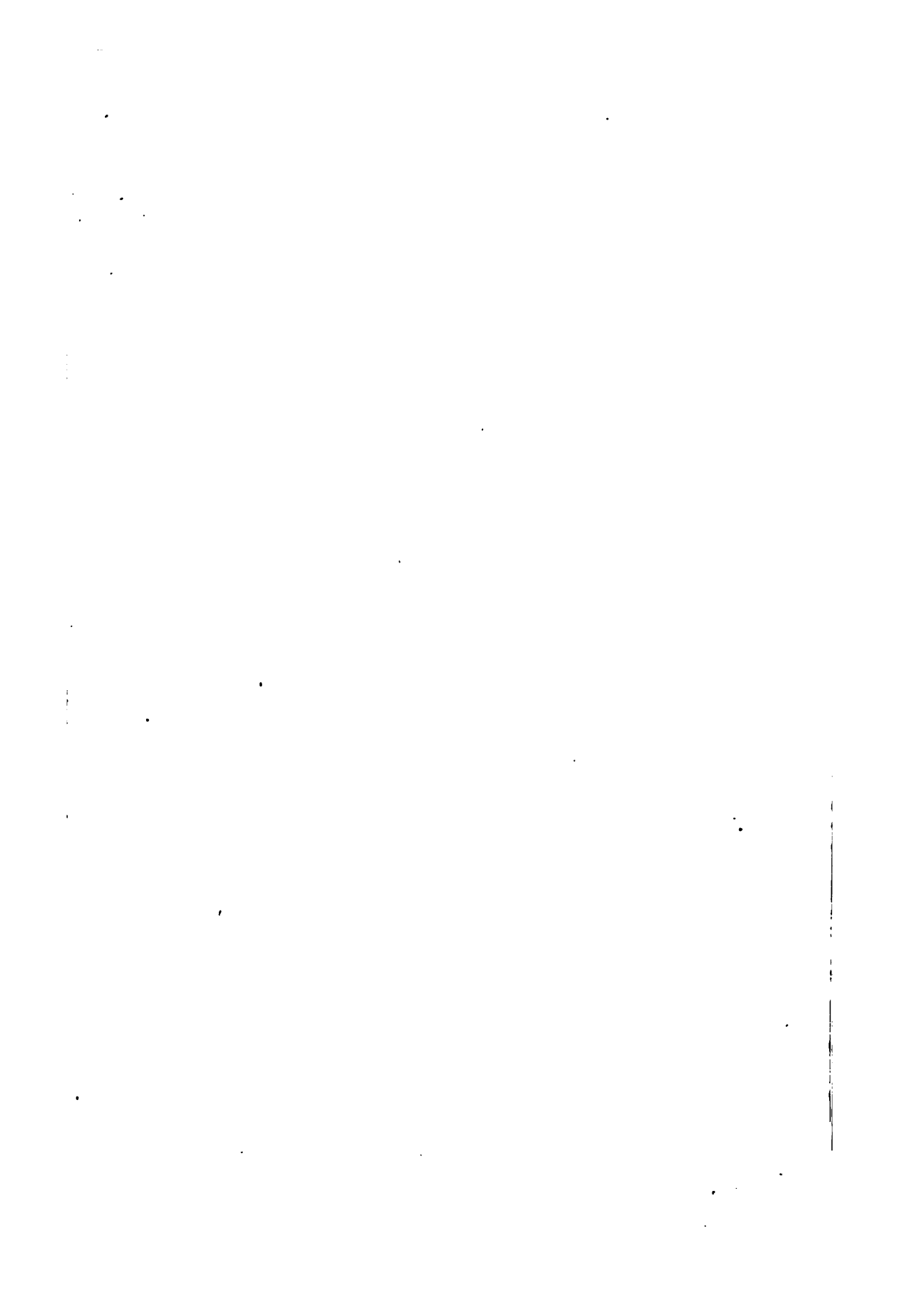




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JOHN B. PAPWORTH,
ARCHITECT

TO THE
KING OF WURTEMBERG:

A BRIEF RECORD OF HIS
LIFE AND WORKS;
BEING A CONTRIBUTION TO THE HISTORY OF ART AND OF ARCHITECTURE
DURING THE PERIOD 1775-1847.

BY
WYATT PAPWORTH.

Never let us forget the past,—the wise past, that has fed us, and taught us, and rendered us what we are. Rather kneel down and thank the rich and faded centuries, that have left such jewels behind them.

PROCTER, *Autobiog. Fragments*, 1877, p. 129.

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INTRODUCTION.

DURING the years that my brother was confined to the house during his last illness he contrived to amuse himself by sorting an accumulation of family papers, with the intent to fulfil a pleasurable duty and a long standing promise to ourselves of putting into print an account of the life of our late Father during the fifty years of his professional practice, extending as it did, over the greater part of the first half of the present century, an eventful period in the history of the Arts in England. We had many times during his later years suggested his writing the story of his own life, but ever ready as he was to employ his pen in the service of others, he could not be induced to relate the very active part he had himself taken in originating, or assisting in, the many changes of Style and Taste, not only in Architecture, but in the other kindred Arts, and in Manufactures, as well as in upholding the dignity of the Profession.

Whilst so engaged, my brother happily found some pages in Mr. Papworth's handwriting, recording events in a part of his life of which we could have no knowledge; and on one of the many visits made to my brother by our esteemed friend Mr. James Thomson, he, interested in the papers around, consented to contribute the reminiscences of his pupilage in Mr. Papworth's office, and of his subsequent stay therein, extending from 1811 to near the end of 1830. This, being before our knowledge of such matters, assists most efficiently in recording events in those earlier years in which but few papers, diaries, and other books have

been preserved whereby the train of events could be ascertained for our purpose.

These two papers are now printed, with their necessary introductions: to them I have added (with some diffidence) a relation of my father's Professional and Artistic works, and other engagements; together with portions of such of the Correspondence relating to the subjects as appear to afford interest generally.

It may be almost needless to state that the surname of Papworth is traceable to two villages in Cambridgeshire, situated close to the western borders of Huntingdonshire: one, Papworth Saint Agnes, the other, Papworth Saint Everard. The name is not an unusual one in the two counties mentioned. The marriage of William, the first member of the family whom it may be needful herein to mention, with a resident at or near the small village, Little Paxton, situated near Saint Neot's, in Huntingdonshire, accounts for the locality from whence the family came to London. Many of the uncles, aunts, and sisters of John B. Papworth are buried in the churchyard of that village, and there he himself was also buried on the north side, a site spoken of by himself many years before there was any probability of his again visiting, and for the last time, the scenes of his early life.

Of *William Papworth*, little more need be here said than that he lived in the parish of Saint Margaret, Westminster, and married Sarah, one of the twelve children of William and Elizabeth Hedding, a farmer of good repute and property at or near Little Paxton. JOHN, one of their six children, and born in 1750, was apprenticed to learn the trade of a plasterer and stuccoist, in the house of — Rose, at that time one of the leading men in London in that artistic and then flourishing trade, one in which the Italians have been such great adepts. Among his many

works, the ornamentation to the ceiling and walls of Doncaster Mansion House, designed 1745-48 by James Paine, can be mentioned. Rose was probably a pupil of the "Signori Artari and Bagutti, the best fret workers that ever came into England", and who were employed by James Gibbs to execute such work at the church of St. Martin's-in-the-Fields, 1721-26; at Marylebone Chapel; the Public Building at Cambridge; the Octagon room (at the now Orleans House) at Twickenham; etc., as stated by Gibbs in his *Work* published 1728. I have learnt that these artificers shut themselves up on the scaffolding, not to permit the English plasterers see them at work, it being done in plaster, whereas the ornament had been executed in papier mâché previous thereto. There was a fight on the attempt of the English to force their way into the box, and they were beaten back.

John Papworth became almost the only man of his day in this art, having five hundred men at work under him, as "architect, plasterer, and builder", as he styled himself in 1795. He made many of the designs of ornament for Sir William Chambers, and executed many works for His Majesty's Board of Works; as at Greenwich Hospital Chapel; at Buckingham House; at Kew; at St. James's Palace; at Somerset House, as in the rooms formed for the Royal Academy of Arts; and for other architects, as at Paddington Church, and elsewhere. As a man he was very proud; he was also remembered as being ambidexter, that is, he could work with both hands at the same time; his son Collins inherited this facility. Soon after the expiration of his articles he married Charlotte (a daughter of Robert Searle, engaged in one of the then existing potteries at Mortlake, and Charlotte his wife), and had twelve children, of whom six were sons, Thomas, John, George, Collins, Charles, and Robert. At his death, in 1799, the business was continued by his eldest son Thomas, who had assisted him from a very early age, was "plasterer to H. M. Board of Works", and died in 1814. The second

son sought an entrance into the architectural profession, and it is this son JOHN, afterwards better known as JOHN BUONAROTTI, and by the signature I. B. P. to his later writings, who is the subject of the following pages. Another son, George, established himself in Dublin in 1806, and had an extensive practice as an architect throughout Ireland.

It may be here stated that Mr. Papworth, in his youth, proved to have so weak a state of health, and was so thin, that even Dr. Barrow, the master of the school in Soho Square, feared that his pupil would not be reared. It has been often declared that this is not uncommon with men who are destined to reach a good age. However, a moral and steady behaviour in his younger days enabled him to carry on the fatigues of a very active life, rendered necessary by an early dependence on his own exertions, to which was added the care of nearly all his brothers and sisters, followed by that of the sisters of his first wife, and later, of his second wife and family. The advantage, too, of fresh air during his large country practice at starting, may have assisted in his gaining good health, which tended to a stoutness, that even with his somewhat short stature, gave him an appearance of dignity that he retained until a few years before his death. The papers which are contributed by Mr. Thomson and Mr. Henry Burton by no means overstate Mr. Papworth's personal qualities, and are better expressed by them than by myself. It is a curious trait of this artist's life, that an architect so accomplished as Mr. Papworth, was the pupil of so undistinguished an architect as John Plaw; yet he was placed with him on the recommendation of no less an authority than Sir William Chambers. Mr. Plaw's executed works are little known, perhaps deservedly so; Paddington Church is one of them. He published three books on *Designs for Villas*, etc., 1795 and later. A friend of Mr. Papworth's, in a letter from a town in county Down, in Ireland, dated Feb.

1796, writes, "Plaw's publications are the only Books on Architecture consulted here. If he knew it he would be as vain as his Old Clerk. You have no idea how satisfied a man of £400 or £500 per annum is in his mud cabin of *one floor*. Buildings of any taste are very rarely studied or adopted here." It will be desirable to notice that few architectural publications were at that time at the command of the student. Mr. Papworth took advantage (as he himself says) of the library at the Royal Academy, and became possessed of the two first volumes of Stuart and Revett's *Antiquities of Athens*; the three volumes of Nicholson's *Architecture*; Alberti's *Architecture*; Nicholson's *Carpenter's New Guide*; Chambers's *Decorative Part of Civil Architecture*; a few small abridgements of Palladio, etc.; Brook Taylor's *Perspective*; and Batty Langley's *Gothic Architecture Improved*; these were the chief works in his library early in the present century. What immense advantages in this respect has the student at the present day! These volumes of Chambers and Stuart bear traces of the use made of them by Mr. Papworth's pupils and friends.

Thrown on his own resources in 1799, Mr. Papworth lived for a short time at No. 30, Great Portland Street, the residence of his late father; then took a house No. 11, George Street, Adelphi; married Jane, a daughter of his former master, Thomas Wapshott, and with increase of business removed 1806, to No. 6, Bath Place, fronting the (then) New Road, even then a place known for the business of statuaries, with which it is still crowded. There he became a widower at the end of the same year; and in 1817 married Mary Ann, eldest daughter of William Say, mezzotinto engraver, herself a skilful musician and artist, having gained four silver medals at the Society of Arts. On a large increase of business, he removed 1821, to No. 10, Caroline Street, Bedford Square, where he remained for over twenty-five years, until his retirement.

AUTOBIOGRAPHICAL SKETCH.

[The words in parenthesis are inserted by my brother or by myself.]

“He is the second son of one of the tradesmen of the Office of Works, eminent for the high degree of perfection to which he brought ornamental plastering and stucco ornament, and other embellishments of architecture, which, until his time, were made up of heterogeneous mixtures of the bad examples of the French and German styles. He was connected with Sir William Chambers and Mr. James Wyatt, and the employment by “Athenian” Stuart aided him in adopting that Greek style of ornament which is now employed almost universally.

“The subject of this brief memoir was born [January 24th] in 1775, and was intended for the study of surgery, but an evident predilection for architecture caused it to be determined otherwise, and chiefly on the occasion of the following circumstance. At the Little Theatre in the Haymarket, there was at that time, 1787, a drop scene, painted by Michael Angelo Rooker, of a Corinthian Colonnade and Court of a Palace. It was much admired then, and it maintained its reputation so long as the theatre existed. It was the first time of his visiting a theatre, and this scene greatly delighted him. As it was the school vacation, he drew it on the next day, and as he was finishing it, Mr. Wilton, the sculptor, came in and was so pleased with it that he took it to Sir William Chambers; on the following day he took the boy and all his drawings

to Sir William, who was then living in Berners Street. This led to the subsequent instruction that to the last he was accustomed to receive from Sir William, who gave or lent him drawings from that time to copy, and to whom he regularly took his essay for many succeeding years. He observes himself;—I was not quite conscious that I merited all the surprises which this little effort produced, for drawing the Orders, as they are called, had been a favourite amusement with me from six years old, and I remember having drawn several Ionic volutes for execution before I was ten years old. To be very sincere, I think I adopted a species of drawing that I could effect with the rule and compass, because at that time I could not vie with my elder brother [Thomas], who copied in pen and ink with great freedom and precision. By this means I avoided the disadvantages of comparison, and was ‘mighty great’ on my own ground.

“Ornamental drawing was familiar to him at a very early period, for in this his father was very skilful. The study of the human figure and modelling was taught him by Mr. John Deare, an artist who was sent to Rome by the Royal Academy at the same time that Mr. Rossi was sent, for in that year two medals were awarded, because between their works no preference could be given. Deare remained as first sculptor in the service of the pope until his own death in 1798. [This pope was Pius VI, of the Braschi family; he died in 1810. Deare obtained the gold medal in 1780, and C. Rossi in 1784; they were both sent together to Rome in 1785. Another memorandum, *circa* 1815, in my father’s handwriting, states that “John Deare was the person who first taught me drawing and sculpture; he was a pupil of my father’s, and was sent to Rome by the Royal Academy”.]

“At the recommendation of Sir William Chambers, the lad was put under the tuition of Mr. John Plaw, architect, for two years, during which time he was instructed in the art of Perspective by Mr. Healy. He had been instructed

in it at school by Mr. Malton, but it was the rudiments only he had acquired there. At the age of 15 [1790] he was therefore draftsman in Architecture and Perspective, Ornamental detail, and sufficiently skilled in drawing the Human figure and in Modelling. That he should be well acquainted with the practical department of Building was the next object with his father; he therefore placed him with a friend of Mr. Plaw's, an eminent builder, for three years, under whom he had extensive opportunities of gaining practical information, and for whose attention and care to fulfil the duties he undertook he expressed himself at all times under infinite obligation. [This was Thomas Wapshott, date of Indenture, 4th Nov. 1789.] During this time Covent Garden Church was repaired [1788], and afterwards rebuilt by him [1795-8 under Mr. Thomas Hardwick], and during the time he was so engaged, four other churches and chapels [Paddington Church, Dec. 1788-91, under Mr. John Plaw; St. James Episcopal Chapel, Hampstead Road, under Mr. Thomas Hardwick, 1792], a part of the Opera House, and many other buildings and repairs of a private nature [were carried out by his master]. Here he also acquired further information in measuring and valuing artificer's works; and having become acquainted with Mr. [Michael] Novosielski, the architect, he assisted him in his office.

"During this time he sent several drawings [in the years 1794-5-6-7-8 and 9] to the Royal Academy exhibitions. Before the three years were expired, he was, with the most liberal feeling, urged to spend some time in the study of Internal Decoration [and Fresco work] as then practised, it having been lately introduced from France by Mr. Sheringham of Great Marlborough Street, and was making its way into general use. [Sheringham brought over 1788-90 Labriere, Boileau, Dumont le Romain, and Boulanger, to decorate Carlton House, under the architect Henry Holland.] In that study he spent one year, and at the age of about eighteen and a half years he was recommended as

clerk of the works by his father's friend, Mr. [Philip, not Richard] Norris, of the City, to Sir James Wright, bart. [of Ray House, Woodford Bridge, Essex], who was then about to build a house [called Ray Lodge] for the residence of his son, on the prospect of his marriage. Mr. Norris made this observation as they were going into Essex in the post-chaise—"You have made all the drawings, and know perfectly what is required; my object now is to introduce you, and I shall leave you to yourself. Between ourselves, I shall soon retire from business [which he did in 1797], and I tell you this, that you may make Sir James's friendship to me your own. I shall not come again to the place unless I can be of service to you"—and he never did, but on one occasion of a private nature with Sir James, when he did not stop half an hour.

"Living with Sir James Wright, and introduced to his friends, he was very happy, and when in 1797 the business was done for which he went there, he [Sir James] proposed that he should continue with him for some time for the purpose of study and completing some businesses to which he [Sir James] had recommended him in the neighbourhood; as for Mr. Wilkins of Chigwell Row; Mr. Noble; Miss Harrison; Mr. Hodgson; Mr. Richmond. With him he continued until the latter end of the year 1799, coming to town occasionally to attend the Royal Academy, having become [14th Dec. 1798, aged 23 years] a student, and regularly visiting the library there. 'My object at that time', said Mr. Papworth, 'was to carry my knowledge of Perspective yet further, but on application to Mr. , the then professor, he stated that the Academy did not profess to enter on the elaborate branches of it. Mr. Wilton, who was keeper at the time, showed me the drawing I had made of Rooker's drop scene, and gave me as a theme for the drawing to lay before the Council, a theatre. The drawings consisted of plans, elevations, and sections, and Mr. West particularly complimented me upon them." * * * *

I now take up the Biography until the period at which the reminiscences by Mr. Thomson commence.

This Sir James Wright, bart., had been resident Ambassador to the Republic of Venice from 1765 to 1773, and was the object of one of those "Heroic Epistles" which were the disgrace of the literature of the years 1750 to 1780. In a letter dated 18 July 1797 to Philip Norris, he expressed his opinion of Mr. Papworth's merits thus:—"I cannot help assuring you how truly hurt and chagrined both Lady Wright, myself, and son are at your total neglect of our worthy young surveyor, for whom we all have, as I have repeatedly informed you, the sincerest friendship and respect, not only on account of his superior abilities in his line, but from the intrinsic worth of his heart and private character; therefore we feel highly interested in his future success in life. You may be sure these feelings originate from a conviction of his personal merit, as you know he was a stranger to us before you introduced him." When Mr. Papworth left Ray House, Sir James, in a letter dated 20 Oct. 1797, expressed his satisfaction with his services even in higher terms; and Lady Wright continued in most friendly correspondence with him, her last letter now before me being dated 22 Aug. 1801, and commencing—"My esteemed friend", and referring to his marriage which had taken place shortly before. In 1797 he joined Capt. Geo. Wright's company of the Woodford Loyal Volunteers. About this time, probably 1797-99, he measured the Tower and West end of St. Neot's Church; the drawing, showing his early appreciation of Mediæval Art, a style in which he made a few designs after much study of its details, is to a large scale, and was long hung up in his office, forming a companion to that of a circular Temple in perspective, an Exhibition drawing.

Besides the designs already mentioned, there are found some 1798-99, for Mr. St. Albans; various drawings and

designs for Mr. Wapshott, including a library for Sir Gilbert Lawson; others for Mr. Bent, of Newman Street; and accounts for measuring various works; also in 1802 for H. Burmester, Esq., of Woodford Bridge, where, besides many improvements, he found it desirable, in consequence of the dry rot, to adopt "the application of my principle towards the cure of the disease": in the same year appears, "a cottage at Chigwell Row", designed in the cottage ornée style of the day, with thatched roof and verandah: and additions to a house for Mr. Harrison, at Denne Hill, Barham Downs, near Canterbury, at which his brother George, then a lad of 15 to 16 years of age, acted as clerk of the works. It was here, I think, that on taking dimensions, a space remained unaccounted for, and on breaking an opening through a wall, an empty room was discovered, access to which was by means of a small staircase leading from a cellar in the basement, the entrance being there bricked up; no doubt the retreat of smugglers of former days.

On February 3, 1803, Mr. Papworth took up his freedom of the city of London in the Clothworkers Company, and took his first pupil, Samuel Benwell, a nephew of his former master, John Plaw, who had left London for Southampton, where he continued to practise as an architect. For Lord O'Neill he appears to have made several designs for his estate in Ireland, one of which, "A Park Entrance, designed agreeably to the style of the Mansion", he exhibited at the Royal Academy in 1815. For another nobleman, the Earl of Lucan, he designed a large mansion at Laleham, Surrey, with stabling, etc., completed 1806, at a cost of £9,000, with several cottages and a dairy. Cobham Lodge, Cobham, Surrey, was designed for Colonel Joseph Hardy; and a Factory at No. 69, Holborn, for Alexander Galloway, engineer, this last proving the forerunner of many other works and business connections, together with a life-long friendship to himself, and to the families on both sides.

In order to form a correct estimate of a great man's

character, there is another source of information to which we should turn, if possible, in addition to the events of his life. The literary remains he leaves behind him form this source. In early life, "the pen" was as much in Mr. Papworth's hands as "the pencil", being used together for many years, even when the latter, as judged from the Diaries, was rapidly gaining the upper hand. Besides the pamphlet on "Dry Rot", so large a number of note-books containing poetical effusions, and scraps of paper so filled, have been found, that much time must have been spent over such writings. Note-books of old date, comprising extracts on Art, Architects, and Science, were preserved, together with the manuscript of a Farce, entitled *The Artist, or Man of Two Masters*, which may be dated about 1804 to 1806. This farce, he told me one day, was read by the younger Colman, who stated he would have accepted it, but that he had no one in his company capable of representing the chief character, the Man of Taste.

Apparently, Mr. Papworth's first literary effort was the subject of *Dry Rot in Buildings*, the title of a quarto pamphlet which he published in 1803, in a series of "Letters" addressed to George Ernest James Wright, Esq., the son of his early friend and patron, in which he states it was a subject he had long investigated. As far as I am aware, this is the first treatise written on "Dry Rot", and it proved the forerunner of many others, some of whose authors laid the foundation of their treatises on the matter in Mr. Papworth's work. He had prepared a "metallic wash" as an antidote, to be applied to those parts of buildings infected with this disease, at the same time that necessary precautions were taken to prevent its recurrence, due and careful directions concerning which are repeatedly to be found in some of the "Letter-books."

About this period, 1805 to 1807, he was concerned with Sir George Wright, Bart. (the son of Mr. Papworth's patron, then deceased), in a matter sufficiently explained in a letter, without date, but of a much later period. "In

answer to your enquiry respecting the firm in Charles Street, which used saws for circular works in masonry, I beg to inform you that it and the business was thence moved to Paddington, and the business carried on chiefly for the manufacture of stone pipes, which did not succeed. Sir George Wright was the inventor whom I assisted in perfecting the operation. I believe the project has since been abandoned, but it is probable some of the workpeople may be found to do work in that way if the drill machine is not destroyed and any of the saws are yet remaining. Mr. Coe, who was chief clerk to that concern, so long as it lasted, is now secretary to the Grand Junction Water Company, in Shepherd Street, Oxford Street, near Bond Street, and he will readily give you any information, and if the use of my name to him will assist you, I am happy to afford it." A history, needless to be here recited, is attached to this invention, which went on so well for a few years that the inventor was induced to set up works in Ireland, and George Papworth, having mastered the merits of it, was sent to Dublin to work the patent; but it failed in both countries, and the inventor himself died in 1810.

Besides "the pen" as an accessory to "the pencil", he possessed another, "the brush", which at this time he used skilfully, beyond the very carefully studied Indian ink colouring of office work, as also in his Exhibition Drawings hereafter mentioned, in the manner of the time. In 1807 he allowed his imagination to revel in designing "The Hall of Hela, the regions of eternal punishment", a scene he derived from the Scandinavian Mythology. This Water Colour drawing was exhibited at the Royal Academy, and if a judgment can be formed of its merits from the sketch which I possess, it must have been a very powerful performance. It was again exhibited the following year at the first Exhibition of the "Associated Artists in Water Colours", founded 1st July, 1807. Andrew Robertson, miniature painter, held the post of Honorary Secretary

at the formation of the Society and during the first exhibition, when Mr. Papworth succeeded him about October, 1808, and held the appointment for the exhibitions of 1809 and up to March, 1810, when, probably, professional engagements led him to resign the office; he was then elected an honorary member: the name of Andrew Wilson appears in the catalogue of 1810; and that of L. Francia in those of 1811, and of 1812, that being the fifth and last exhibition, it is believed. The Exhibitions were held first at No. 20, Lower Brook Street, and then at No. 16, Old Bond Street. James Green was the Treasurer, with whom, in 1804, if not earlier, Mr. Papworth commenced a long and very intimate acquaintance. The other *members* in 1808, as showing some of the artists of the time to whom Mr. Papworth was well known, were William Wood, *president*; Wm. J. Bennett; Henry P. Bone; Alfred Chalon; Mrs. Green; J. Huet-Villiers; John Laporte; Samuel Owen; Miss Emma Smith; Wm. J. Thomson; William Walker, jun.; Walter H. Watts; William Westall; H. W. Williams (of Edinburgh); and Andrew Wilson. Other Exhibitors were W. Annis; Thos. Baxter; R. Dagley, of Doncaster; P. Dewint; Geo. Dinsdale; L. Francia; Miss Gartside; E. Goodwin; J. Hewlett, of Bath; J. Holmes; J. Leschallas; Fred. Nash; William Pearson; Jos. Powell; J. C. Schetky, of Oxford; J. Clarendon Smith; D. Thomson, of Edinburgh; and C. Turner. This drawing of the "Hall of Hela" was bought at the time by one of the patrons of art, I think Lord Tankerville. Other drawings sent by him in 1808 were entitled "The Palace and the Valhalla of Odin"; "Priam's Palace, a sketch from the Iliad of Homer": two "Compositions of Ruins from Palestrina, the Antient Preneste"; and two other small drawings. Of these works, the "Valhalla" has not been found; but the two "Compositions" are large, effective, full of rich colour, and of good drawing. The "Priam's Palace" is a smallish sketch, thoroughly Grecian in feeling, showing, with the "Compositions", how

he was feeling his way and departing from the rigid Italian style of the day, in which style his works had hitherto been designed.

In 1810 I find he was acquainted with that very clever artist, William Henry Pyne, author of the *Microcosm*, published in 1803-6, *Wine and Walnuts*, *Somerset House Gazette*, and others ; as well as with his brothers, John Pyne, of Beddington, and Thomas Pyne. This probably led to his acquaintance with the well-known print-seller, publisher, stationer, and patron of the Arts, Rudolph Ackermann, living at that time at No. 101 Strand, who in 1809 commenced publishing in his own interests, a monthly review, etc., entitled *The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics*, which was continued until 1828. It forms a valuable history of the Arts and the Taste during the important period of time which it records. The plates were all hand-coloured. In this work, extending over several years, Mr. Papworth wrote the descriptions to the plates illustrative of views of buildings, squares, and new streets in London, with criticisms upon them, most of which were published (76 plates) in a complete volume by Ackermann, in 1816. In 1812 appeared a design for a "Verandah"; and in 1813, another series of papers entitled, *Architectural Hints*, including designs, as a cottage ornée ; a Gothic hall ; a vestibule and staircase ; plans of St. Paul's Cathedral and Westminster Abbey, relative to a criticism on their respective merits ; a conservatory ; a Gothic state bed ; a Gothic library with two views ; a chimney-piece and grate ; foot-stools ; French curtains ; these are all marked with the Greek letter ϕ . Besides these, in this and later years, are designs for patterns for needle-work, in three plates ; in 1814, the *Life of James Wyatt* ; the design for the Transparency for "The Peace", which was nearly 30 feet high, and covered the house front above Mr. Ackermann's shop ; and in 1815, designs for "Fashionable Furniture" ; library window curtain ; and for a drawing-

room. Then his rhyming facilities produced, 1815, the poem of *The Iron Ring*, and a translation of *Rousseau's favourite song*; in 1816, *Oh, fare thee well*; and *The Village Spectre*; together with a prose story, entitled, *Beatrice, or the Fracas*, to accompany a collection of "Pictorial Cards", in thirteen plates, each containing four subjects cleverly designed by an artist of Vienna, which was subsequently published separately. A description of the "Evergreen Mount and Gothic Temple", and Backler's stained glass in it, relates to the little work at Claremont, begun as a summer-house for the Princess Charlotte of Wales, and altered into a Cenotaph to her memory after her death. A plate in 1817, entitled "Dottator et Lineator Loquitur", cleverly and comically representing by dots and single lines the actions of figures in walking, dancing, and other attitudes, always formed an amusing subject for conversation; these with "Lines on Chalon's portrait of the Princess Charlotte", whose death had occurred on the 6th November; and "Lines on the portrait of Prince Leopold", end for the present the collection of miscellaneous contributions to the *Repository*. He also found time to contribute to the *Poetical Sketches of Scarborough*, descriptions of twenty-one engravings of humorous subjects, coloured from original drawings made upon the spot by his friend James Green, and etched by Thomas Rowlandson, with a description of the town. This was published in octavo in 1813, and of it he wrote fourteen chapters, the Rev. Francis Wrangham four, and the celebrated William Combe three chapters. Two editions were published in the year, of which the first consisted of 500 copies. "In a former letter you told me", writes a friend in acknowledging the present of a copy of the work, "you hoped these were the last verses that would ever flow from your pen. I replied, I would inform you what were my hopes, when I should have read the first you ever published." If not the first, these verses were the last that met the public eye. He assisted W. H. Pyne in writing some

of the descriptions for his work *Royal Residences*, and I find that in July, 1815, he visited Kensington Palace for the purpose; and in 1818, Carlton House, and Hampton Court Palace.

Another matter connected with literary work, was his contribution in 1814 of three designs and part of another for the full sized vignettes, each illustrative of a chapter, of *The Social Day*, written by Peter Coxe, but owing to some untoward circumstances in connection with one of the engravers, it was not published until 1823. These plates were designated "The Breakfast Room"; "The Dressing Room"; "The Dinner Room"; and the architecture to "The Carriage at the Portico." All the paintings and drawings in this work were spontaneously contributed by twenty of his friends, the highly valued artists, James Ward, R.A.; Sir D. Wilkie, R.A.; W. Alexander; W. R. Bigg, R.A.; A. E. Chalon, R.A.; A. W. Callcott, R.A.; A. Cooper, R.A.; J. Constable, R.A.; H. B. Chalon; G. Garrard, A.R.A.; J. Green; T. Hearne; E. Nash; R. Hills; J. Jackson, R.A.; G. Jones; W. H. Pyne; A. Robertson; J. Stephanoff; and R. Lugar (architect). The drawings for the engravings exhibit his careful delineation of form, the effect of light and shade, and the details of the Greek art he was so desirous of producing—not by copying, but by adapting its principles to modern requirements; and the engravings are careful renderings of the drawings.

His acquaintance with Chalon and other artists, will probably account for an introduction to the celebrated painter, James Ward, R.A.; whose gallery and studio were in Newman Street; and to William Say, the well known mezzotinto engraver, of both of whose names I find traces as early as 1810, and the friendship with both of whom continued until their deaths, Say's in 1834, and his own in 1847; Ward outlived both. In 1813, Ward painted a portrait of Mr. Papworth, and presented him with it. It is a high work of art, and no doubt a good likeness; but so uncongenial to the feelings of the sitter,

that he appears to have had another one painted in the same or following year by his friend James Green, which was engraved in mezzotint by William Say, and published in the following year. Mr. Papworth was then thirty-eight years of age. A third portrait, cabinet size, was painted by Frederick Richard Say, portrait painter, about the year 1833, which is a favourable representation of this esteemed artist.

In January 1810 he attended the two lectures then given by Sir John Soane at the Royal Academy. Of his professional works during these years, I find that from 1805 to 1808 he had been engaged upon large alterations at Wandsworth, for the banker, George Tritton, of Lombard Street, which included new dining and drawing rooms, with staircase and other accessories; of these designs only the copies of some of the "bills" now remain to denote its importance. Various works, some "measuring", continued to take Mr. Papworth to Chigwell and the neighbourhood; and some additions perhaps, between 1807 and 1810, for Sir David Wedderburne, Bart., at Chigwell Row; and repairs at the now well-known Maypole Inn, at Chigwell. He assisted an eminent land surveyor, Thomas Hogg, in professional duties from 1806 to the death of the latter in 1813, including the valuation of Heston House and offices; the valuation of the building materials of Fisherwick Hall, Staffordshire, the property of Lord Spencer Chichester, with planning the adaptation of the house after a partial demolition, and other works. While at Sheringham's, in 1793, he met there a lad also learning the art of decorating, probably serving his time. This was George Morant, who subsequently entered into partnership with — Bowen, at No. 88, New Bond Street, as House Decorators; this establishment still exists at No. 91 under somewhat altered names. I find his name in Mr. Papworth's papers as early as 1802, and in 1808 down to 1818 he made for him many designs for decoration, measured various works of painting, etc., and was

more especially connected with the embellishment in 1810 of the large room of the City of London Tavern (lately pulled down); works for Lord Gwydir; repairs, etc., at the house of business; and at No. 95, Wimpole Street, in 1812 (where Morant died in November, 1846); and at his country house at Hendon.

As the Diaries for the years 1811 to 1814 are very imperfect or do not exist, only a few executed works are recoverable, and these will be noticed hereafter. The chain of events, or "interregnum" as we called it, will therefore be now filled up somewhat by the insertion of Mr. Thomson's paper, relating to this period and to some later works; the memoir to be again taken up at its completion, and continued to the end of Mr. Papworth's career.

To JOHN WOODY PAPWORTH, ESQ.

*Devonshire Street,
Portland Place,
1867.*

My dear Sir,—When I assented to your request to jot down my "experiences" while in your father's office, I had little idea of the length to which they would extend. But as the fulfilment of a promise has ever a satisfaction in itself, whatever it may be, it has not unoften also a pleasure in reserve for its performance. So in this case, imperfect as I know it to be, it has not been without gratification to myself. While it has revived scenes and shadows of the past, both of men and things, I am reminded on the one hand that the pendulum which has been so long beating in the ears of others, must soon cease to click in one's own—and on the other, that we should also "be doing while it is yet day, ere the night cometh upon us, when no man can work."

Yours very faithfully,

JAMES THOMSON.

"You ask me to fill up, as I may be able, the interregnum in your late father's autobiography, by recording such experiences as my long residence with him at an early age will afford. I confess, when you mentioned it, that it struck me as a task both agreeable and easy. Agreeable for the reminiscences it would bring of youthful days, chequered as they ever are with good and evil, and at a period when those forces operate with more powerful influences than any other to determine one's future career. Easy, I cannot so readily affirm it to be. All sorts of visions crowd upon me, each striving to lay hold on, or press into my memory, that, like the General Post Office at five seconds to six o'clock, it is fairly choked, and must wait awhile before I can proceed.

"Having been recommended, in 1812, to your father by Rebecca, the widow of Thomas Wapshott, I, at the age of twelve years, entered his office on a sort of probationary service—and the first incident that occurs to my mind is illustrative of your father's kindly disposition. One morning I found myself lying in bed, your father by my side coaxing and soothing me with almost maternal tenderness. I was ill; I had received a sort of sun-stroke the previous day, was light-headed in fact, for I remember fancying myself a bee, wandering above an endless expanse of water, and longing to alight where I dare not. It was the buzzing or moaning noise I made which awoke and alarmed his old domestic, who called up her master at an earlier hour than he delighted in, and he did not leave me until my consciousness fully returned. The next incident was equally indicative of that quality in his own family. He used to say at times, 'my eldest brother Tom divided the inheritance of our father in two parts: he took all the money to himself and gave me all the children', which was, as regarded the younger branches, quite true, for one

after another sought his roof and guidance. This expression 'guidance', points to a talent in which my friend was eminently successful, and induces me to record an instance which occurred in my own presence. His youngest brother Robert said to him one day, 'my intimate friend (so-and-so) has asked me to become his surety to enable him to obtain a certain post.' 'You must not do it', was my friend's reply. 'Oh! I don't know how to refuse!' 'Then you must learn the language', was all that he added. This was enough for him as well as for me. Some years after, being called upon suddenly by a gentleman, a city merchant and client, to ask me 'just to accompany him to a police office and join him as bail for the appearance of a friend of his', he himself being a magistrate!, I paused for a minute, and then promised to accede to his request, subject only to the approval of a friend whom I felt bound to consult. The case was one in which I should have lost no money, but certainly obtained no credit by being concerned in it.

"It is, however, of my friend's professional talent I would more particularly speak. He was at this period very highly esteemed, having passed through the Royal Academy of Arts as a pupil, and become a distinguished exhibitor in the Architectural room at Somerset House. In the comparatively small matters which then presented themselves to him in practice, we find him great even in little things—so much novelty and grace were combined as to attract the attention both of his brother competitors and of the uninitiated. They felt no doubt as to the question, 'What would not this man do if he had opportunity?' A door, a window, or a shop front, would prove this; even a sign-board! I speak of works having the advantage of publicity. In his country practice he had the villa of Sir David Wedderburn, at Chigwell; Mr. George Dorrien and Mr. Magens Dorrien, the bankers; Mr. Burmester, and other city magnates for his clients; and although everything he handled was made peculiarly his own by a sort

of Promethean spirit, it was too often in a confined and secluded situation to be as much noticed as it deserved. Prior to this, he had, however, designed and executed a house for the then Earl of Lucan, at Laleham, near Staines; and previously to that, superintended some works for Sir James Wright, at Woodford; but these were matters of which I only heard spoken about.

"During my own sojourn with him, he designed the engineering factory for Mr. Alexander Galloway, in West Street, West Smithfield, now all removed, and of which I had for some time the oversight; as well as a house near Knowle for Mr. Herries, the banker; and also a villa for Mr. George Fuller, on Brixton Hill. Then came his connection with Mr. James Morrison, of Fore Street, in the City, at whose establishment, as one of the great houses of business, he was first extensively employed. This connection was commenced in a singular way. His client and friend, Mr. Galloway, mentioned him to Mr. Morrison as a man of unusual versatility; 'Nothing comes amiss to him.' To which the other drily replied—as a man absorbed in his own trade—'I wish he could design a pocket handkerchief' (it was for silk to rival some other production). 'He will do *that*, if you give him an *order*', was the reply—['16th May, 1815; Making two Drawings for Mr. Galloway as patterns for Kerchiefs, these make No. 6', occurs in Mr. Papworth's diary, W. P.]—and I well remember seeing the drawing for that 'fabric'; certainly it was the slightest I ever knew any one to 'construct'; but as it proved, it was of great 'durability', for from that hour he became Morrison's right hand, to advise, to build, to plant, and to adorn!—from his packing room in the east, to his picture gallery in the west, everything requiring either judgment or taste, my friend directed for some thirty years; and that this connection should close at last was not to be wondered at, as the great merchant and financier overstrained his mental powers, like many more.

"I had scribbled thus far, and was about to commence

a new phase of my theme, when there came tumbling in a lot of odd thoughts which to omit were a sin. Thus, how came Galloway, a dry machinist enough, to know of my friend's ready pencil? He had, amongst other affairs, just designed the figure-head and other decorations for a vessel called 'The Engineer.' This was the first steamboat that ever rode the Thames. Though of graceful shape, it failed in its object, that object being to conceal the paddle wheels. It was an important essay, although its authors were ostensibly 'practical' men. They abandoned the natural wings (sails), and crippled it's artificial ones—she could not, or if you like it better to express a feminine quality, she would not go! Then there was his design for a piece of plate, a 'Silver Salver', to record the freedom of handicraft, and presented to Serjeant Onslow, M.P. He sketched for the middle of the plate a strong working man, whose hands had been confined by restrictive laws, gazing in grave satisfaction at his liberated arms, from which had dropped the manacles; this was drawn by Corbould, and engraved. No wonder then, that your father should be so confidently relied upon to do justice to his friend's introduction, to whatever it might tend. Yet one more interesting subject occurs to me, his being called upon to make a series of designs for a palace for the King of Wurtemberg, and to lay out the park in the English fashion. These were drawings with which I had much to do as his pupil, but which he made so entirely his own, that whatever is good in them, even as drawings, was by his own hand.

"His most intimate friends at this time were not so much Architects as Painters and Sculptors. William Henry Pyne, author of *Wine and Walnuts*, and other works, also his family; Henry Pierce Bone, son of the enamel painter, and R.A.; Henry Pickersgill, R.A.; Robert Hills, animal painter in water colours; J. Byrne, engraver, and his sisters; James Green, portrait painter, who painted the portrait of my friend, afterwards engraved by William Say, the celebrated mezzotinto engraver, whom he knew

well; and Mrs. Green, the celebrated miniature painter; Peter Coxe, auctioneer and afterwards poet, to whose poem, *The Social Day*, he furnished some elegant illustrations; T. C. Hofland, landscape painter, for whom he designed the architecture in his celebrated picture of 'Jerusalem'; Samuel Agar, stipple engraver; John Chalon, A.R.A., landscape painter; Henry B. Chalon, animal painter; James Ward, R.A., whose portrait also of my friend, though coarse, is so highly graphic that it should be prized for its power of execution, while its faults should be excused as the production of an animal painter—an artist indeed, who in that branch of art had no equal in his day, but which has culminated since in the pencil of Landseer; Matthew Cotes Wyatt, the sometime attaché to the Duke of Wellington, and afterwards sculptor, and who executed not only the monument to the Princess Charlotte of Wales, erected in the chapel in Windsor Castle, but of the most important of his works, the colossal bronze statue of the great duke himself, now surmounting the Archway at Hyde Park Corner. It was this Wyatt after whom your brother was named. I may say with confidence, that by all these artists and many more similar acquaintances, my friend's strictures and criticisms in the progress of their respective works were so highly esteemed as to afford him free access to their several studios while at work; his mind was so thoroughly imbued with Art feeling, that it would detect in a moment any 'lack of propriety', even though it might belong to the subject, just as an exuberance of language might spoil a piece of wit, or an undue display of nudity in a painting damage its intended attractions. Another friend to whom he was of great assistance was Rudolph Ackermann, the celebrated publisher, of the Strand, to whose popular and artistic magazine, *The Repository of Arts*, etc., he became an important contributor between the years 1812 and 1823. Among the architects of his acquaintance were Thomas and Philip Hardwick, George Tappen, John Kay, Robert Lugar, Henry Hakewill, and William Porden, etc.

"In the year 1815, he made the fine drawing you still possess, entitled 'A Tropheum.' It was designed to record the renowned victory of Waterloo. It is a composition of great power, expressing strength and durability with refinement and grace, reminding us of Michael Angelo in its boldness of conception. It was at this time, in the company of many of the artist friends I have mentioned, that he was induced to add 'Buonarotti' to his name. I, being a youngster, was not present at the ceremony, but can recall the movement which it occasioned when at a certain convivial meeting a libation was poured out, at which Peter Coxe and W. H. Pyne were the officiating High Priests! It is not too much to say of my friend, that he united in his own hand a manifestation of the great Tuscan fulness more than any artist of his day, coupled with the grace of Raphael as applied to his own art. This drawing of 'A Tropheum', be it noted, was sent to the Royal Academy of Arts for exhibition, and was not hung, to the great disappointment of his friends, and to himself a great injustice.

"The few men whose talents could be named as at all approximating to my friend's standard, are those whose works and characters are deserving of great respect (so far as they have come to my knowledge), and I am reluctant to believe that the influence they might possess was exercised to his disadvantage, but that jealousy in some quarters did what it could, I confidently aver. 'Tis nothing new, to be sure, and all aspirants to fame must go through such ordeal in their day, but his great amiability prevented his fighting his way to the front.

"This brings to my recollection another artist with whom your father was intimate—John Varley, whose skill in representing distances was said to be so positive that you might decide the number of miles each object was from the foreground. Varley, the most celebrated water-colour painter of his day, was first asked to put in the landscape background to the drawing of the Tropheum above named. He very coolly replied he would do it for

twenty guineas (the elder Pyne painted it). This popular painter had little of the *bonhomie* of his brother Cornelius; he had, indeed, debased his talents to the service of mammon by the practice of astrology.

"I would here note some others of my friend's artistic productions, those which were outside or beyond his strictly professional drawings, which had claimed for him the intercourse of the painters I have mentioned—subjects, of which the elementary principles are not to be found either in Vitruvius or Palladio, though by no means doing violence to them, but as Turner would in his later days treat a landscape, or Ward a sacred episode. One of the best cabinet pictures, the best I have ever seen of the Crucifixion, was by this painter in his later days—there was nothing of the animal, but spiritual features finely expressed. The works to which I allude as by my friend are among the store of Exhibition Drawings you still possess, especially the Greek colonnade, and the circular and vaulted chamber. The most prepossessing (to me at least), was the 'Hall of Hela', alluded to in the Scandinavian Mythology. To make even Hela 'architectural', and grandly too, struck me as being at once practical and poetic. A temple in which the Arch-fiend might indulge his pride and triumph in his fallen element, reminding us of Milton's dark device (*Paradise Lost*, i, 713).

" Where pilasters round
Were set and Doric pillars overlaid
With golden architrave ; nor did there want
Cornice or frieze with bossy sculptures grav'n."

It consisted of a Titanic peripteral colonnade with massy buttresses at intervals, whose solid bulk restrained as in a lake-like cauldron the sulphurous flames that raged below, and rose above, the towering fabric. The superiority of my friend's later drawings was due to great painstaking in his youth, when he proved himself to be a great master of Perspective, as well as of Composition. I must record, as worthy of special mention, his designs before 1812, in the

then prevailing style of Architecture, Roman of the Adam's period, which he had learned in great measure from Sir William Chambers (though not an articulated pupil). Sir William was a friend of your grandfather, whose ornamental works are justly appreciated as being of the highest quality. With the drawings of this period I at one time fitted up my own room at your father's house in Bath Place as a picture gallery, for they had even then been stowed away as bygones. Then the drawings of his later days (between 1812 and 1821), were as much distinguished for their exquisite colouring and chiar-oscuro as the former were for accuracy and perspective.

"Among his designs for executed works which I remember, but which I have omitted, were the Garden seat at Claremont, designed by him for John W. Hiort, and approved by the Princess Charlotte of Wales and Prince Leopold of Saxe Coburg. During its progress, the sad event occurred which was most truly felt a national loss, and brought to every hearth, as a home bereavement,—the princess's sudden death. After a time the intended pleasure seat was by the Prince's order converted into a 'memento mori' of his departed vision of happiness and influence. Also the Fountain at Alton Towers for the Earl of Shrewsbury; and the mausoleum erected by Whitelaw, at Knebworth, the residence of Sir Edward Lytton Bulwer, which some years after I recognised in the Park. During my articles, my friend engaged in some of the Competitions just then coming into vogue; for up to that time the professional architects could be numbered only by scores, while now their name is legion. This, like many other evils, has had its advantages in a national point of view. There was a prolific crop of talent growing up in the offices of the few, but eminent, men, and the event has shown they were needed. The long war with France had come to its triumphant close, and the vast capital required for so many years and spent in arms, ammunition, and on men, was gradually withdrawn, to be devoted to peaceful

purposes. This to a country like England, mistress of the commerce of the world, soon began to tell in the buildings, both public and private, of the metropolis, and not only them, but in most of the commercial cities of the empire : so that London, taking the City and Westminster, has had nearly every great public edifice built or rebuilt, except St. Paul's Cathedral, Westminster Abbey, Whitehall Chapel, St. James's Chapel, the Tower, Newgate, and many churches in the former portion. London and Westminster are rivalling each other in magnitude, while large mercantile houses vie in architectural importance with those of Venice, Genoa, and other cities of Italy. The mansions of the nobility, gentry, and merchant princes are many of them palatial—most of them worthy of their authors—and if the new streets which have been formed, and the old ones which have been rebuilt or partly so, be glanced at, there will be little found of the London of the eighteenth century. The crowning work may be said to be the Houses of Parliament.

“ This is a long episode, but it grows so naturally out of the memoir of one who in a certain sphere contributed so much, by the education of those who came within his notice, to improve their taste and appreciation of Architectural Art in all its branches. The two circumstances also that justify the seeming digression from these notes of my friend, are, that as in youth he received instruction from Sir William Chambers, so in after life he was called upon to edit a new edition of the work of that eminent architect, namely, *The Decorative Part of Civil Architecture*; and that instructed by his own father, who was one of the best ornamental modellers of his age, in after years (1837) he was himself called upon to form, and to be the (first) director of the School of Design established by him for the Government, at Somerset House. In youth, he had with his own hand, for the sake of experience, worked at the bench, which gave him a facility of teaching the workman in his own handicraft, when he needed it. In age, he was

chosen one of the earliest members to form, and to fill the vice-president's chair of, the Institute of British Architects. Rarely, indeed, will it happen for circumstances to arise that one of so much versatility can be called upon to act in so many capacities.

"Here was my now old master—at one time contriving and directing the execution of a difficult matter of construction, such as raising all the floors of a loaded warehouse without even removing the weights upon them—as at Messrs. Howell and James's in Regent Street; and the next hour designing an ornament, and directing a carver how to gouge or undercut without damage to the piece of carving; or an upholsterer to finish his department with neatness and good taste. I know he has not been alone in the supervision of such multifarious operations with those who have had artist tradesmen and foremen of ability in every branch to assist them; but few, if any, held in his own hand alone the power to conceive and the aptitude to carry out by himself whatever came before him, as my friend did.

"The most appropriate close of this humble memorial of my friend will be for me to allude to his pupils. Although it cannot be said of any that they imbibed his genius, which is indeed ever of the nature of a heavenly gift, they were, one and all, able to appreciate his great talents according to their own perceptions, so that when the day arrived that, through advanced age and infirmity, my valued friend was compelled to retire from active life, they united with many 'grave and reverend' seniors of the profession to which he had all his life been devoted in 'a testimonial'—such as he might conveniently take with him to the rural retreat for which he was then preparing to depart (a cottage in the village of Little Paxton, Huntingdonshire, which he had designed for his aunt, Mary Papworth, very early in the century), being just enough, as he looked on his library table, to console him by its inscription that his course had not been fruitless to many others.

On its presentation to him on Monday, January 25th, 1847, at the residence of Mr. Thomas Leverton Donaldson, in Bolton Gardens, Mr. Charles Robert Cockerell, R.A., as most eminently qualified by his standing to do so, addressed my friend in terms which must have been most gratifying to him. He first turned to myself, the eldest of the pupils then present, as the originator of the tribute—this was, however, more than belonged to me: I had indeed suggested the form it should take to Mr. Donaldson, who entered upon it as director of the matter, and zealously sought to do honour to his contemporary and elder—then turning to the professional members, old and young, assembled, alluded to his own early days, when my friend's architectural effusions were pointed out for the emulation of himself and others—and that while of his private worth he could speak much in his praise—lest it should be taken for adulation (beyond his just merits), he concluded his remarks by saying it was much for one to have pulled through so long a life without the taunts and reproaches of his competitors. This silver inkstand was presented to my friend 'as a tribute of their respect and esteem for his talents as a distinguished architect, and for his worth as a man'."

[Continuation of the Biography, including additional accounts of the engagements noticed in the preceding reminiscences.]

As previously stated, the Diaries for the years 1811, 1812, 1813, and 1814 are very imperfect or do not exist; and only a few notices of Mr. Papworth's engagements can be gathered from the drawings and letters. In 1809 Mr. Papworth had attended on George Dorrien, one of the family of the bankers, for works at his residence in Harley Street; and from that year down to 1817 he was engaged

for him at Widney Green ; at Fyfield House, Essex ; and at his residence No. 41, Weymouth Street ; designed a new house with a strong room in Finch Lane, for Messrs. Dorrien, Magens, and Co. ; made a report on the state of the chancel of Brightlingsea Church, Essex, for Magens Dorrien Magens ; and for Thomas Dorrien various works at his residence, No. 1, Portman Square ; together with the house at Haresfoot, Essex. He was remembered by the family in later years, as in a recommendatory letter dated 1823 ; and some small repairs effected in 1829. It was a happy circumstance with Mr. Papworth, that once he gained the goodwill of his client, he was appealed to as often as his services were necessary ; and frequently remained a personal friend through life. Mr. Papworth in 1812 repaired Hayes Bridge, Middlesex ; and Yeading Bridge was rebuilt under his superintendence ; this last, as I gather from a letter, was a somewhat difficult operation. In 1813 a business of some interest, and one which may have assisted in bringing his artistic talents into public notice, was the formation of the Great room, 56 feet by 20 feet, with its Tea Room, and Staircase, etc., which was opened 17th Feb., at Ackermann's house of business, No. 101, Strand, as a lounge for visitors, and a Showroom for the newest works of Art of all kinds. During the early part of this period, Ackermann had issued his *History of Westminster Abbey* (1812), and when completed, he had all the original drawings for the seventy plates which had been made by Augustus Pugin, Fred. Mackenzie, H. Villiers, G. Shepherd, — Thompson, T. Uwins, and W. J. White, bound up with the letterpress printed on vellum, making an unique copy. Mr. Papworth prepared a special design, with Gothic details, for the brass mountings and clasps for the two volumes, which cost £120. This copy Ackermann valued so highly that he used to provide a pair of white kid gloves for the use of the person to whom was granted the favour of inspecting it. He sent a copy of the book to Mr. Papworth, inscribed "with his sincere regards", and with the following letter:—

" MY DEAR SIR,

" Allow me to discharge in some Degree the many Obligations I owe for the endless troubles I have given you by accepting my Draft for £50.

" As also a Copy of the *History of Westminster Abbey* as a token of my Friendship, and am,

" My Dear Sir,

" Your most humble and Sincere,

" (Signed) R. ACKERMANN.

" July 11th, 1814."

" Pray send me the copy of letter respecting your Acct. of Whitehall, as we have a general Meeting to-morrow, and perhaps the last."

This postscript touches upon the closing scene of the very arduous exertions which Mr. Ackermann had displayed in obtaining by the help of the Duke of Sussex, the grant of £100,000 from Parliament, also of donations from the public amounting to a rather larger sum, and in faithfully distributing the same, for the relief of the Sufferers in Germany, particularly in Saxony and in the affair of Leipzig. So faithfully did Ackermann carry out the trust that he would not even allow the members of the Committee the cost of a cup of coffee at the expense of the Fund. The use of Whitehall Chapel was granted for a musical performance in aid of the subscriptions, and the arrangements and embellishments were left to Mr. Papworth, who subsequently received the following memorandum :—

" Resolved, That the thanks of this Committee be given to Mr. Papworth for the very handsome manner in which he has given his professional services, and charged himself with the expenses attending the preparations at Whitehall Chapel previous to the same falling under the direction of the Official Architect, requesting that the whole may be

considered as his contribution to the Fund for the Relief of the German Sufferers."

(Signed) JOSHUA WATSON, }
R. ACKERMANN, } *Secretaries.*

13 July, 1814.

His client Alexander Galloway wrote, 7 June 1814, requesting his assistance for "an allegorical design suited to a sentiment or two which I have written for the approaching Illumination". About this time, perhaps a result consequent on the long war, the relationship between masters and workmen appears to have been under discussion, for it is stated in pamphlets relating to the subject, that the latter had combined for the purpose of supporting the principle of that part of the Statute passed in the 5th year of Elizabeth, which prevented persons practising any other trade except the one to which they had served a seven years' apprenticeship. The masters, for their convenience and independence, obtained an Act of Parliament repealing that portion of the Statute in question. A piece of plate was subscribed for, "to be presented by the Principal Master Manufacturers of London and its Vicinity, to Mr. Serjeant Arthur Onslow, M.P., as a testimony of their gratitude for his exertions in assisting to obtain in 1814" this repeal. A Salver, of silver, was determined upon, and Mr. Papworth's services engaged. "The design for the Salver", writes Mr. Galloway, 28 Dec. 1814, "has fully met with the approbation of the gentlemen appointed to carry that measure into effect. Have the goodness to make the working drawings." This Salver, having a wide embossed margin decorated with much Art embellishment (see also p. 26), was presented on 22 May 1816; and early in the ensuing year a print of it, the size of the original, 26½ ins. by 18½ ins., engraved by William Say, was published "as a record of the event it celebrates, and as a specimen of modern Art". It may be interesting to some to know the names of the sub-committee, which appear on

the plate ; they were Charles Alsager, Samuel Bevington, John Collinge, Bryan Donkin, John Fowler, Alex. Galloway, William Howard, Henry Maudslay, Samuel Miller, and John Warner : John Richter, Secretary. By this important alteration of the law, a mechanic could henceforth work at any trade ; and so, in fact, any person, however inefficient, could assist or work at any trade. Hence apprenticeships have been deemed unnecessary, and the "art workman" become deteriorated, if not extinct. I could put the question, Has not the repeal of this portion of the Act raised the question of the formation of "Technical Classes" in the present day ?

I here insert, in order of time, a letter from Mr. Galloway, characteristic not only of the man, but also of the spirit that existed in the Reformers of the day.

"1815, April 22.

"I must determine something about the alteration in the first floor of my House. I am really disheartened in going to any expense as Trade is so far bad. I am going behind £..... a week, and what is worse, I am obliged to work like a Slave into the Bargain. Trade and its offspring—prosperity, wear a very cheerless aspect at present, and I see very little hope of any improvement while we retain our stupid and impotent Government. Two years more of their folly will stop the whole machine."

Among a similar class of works to that mentioned of the Salver, I find designs for William Tallemash, the sculptor or chaser ; and 1815 a Temple in silver, to cost £350, for Sir William Adams, the celebrated oculist, which subsequently took the form (1816) of a Centre Piece of silver, presented to him by the Honble. Directors of the Royal Hospital for Seamen at Greenwich, for his services there. These art works may have caused his acquaintance with another tradesman, then of much repute, and who in 1822 was Sheriff of London, namely, John Blades of No. 5, Ludgate Hill, Glass manufacturer, for whom

plead as an apology for its not being so well finished as I could wish. It will be needless for me to say that I shall feel obliged by your not permitting the specimen of wood to be shown to any painter.

"I am, Dear Sir,

"With great respect,

"Yours most truly,

(Signed) G. MORANT."

For John William Hiort, an officer of the then Board of Works, who had been appointed private architect to Prince Leopold and the Princess Charlotte of Wales, at the time of their marriage, Mr. Papworth made many designs, and assisted in superintending the execution of them. These were for improving the House and Estate at Claremont, near Esher, which had been settled upon them for life by the Crown. They consisted of cottages, entrance gates, aviary, the conservatory and forcing houses, garden seats, conservatory to the mansion (not executed), coach-houses and stabling, with various other works, as laying out the pleasure garden, and last but not the least in importance, the Gothic summer seat, which on the death of the Princess was altered and formed into a cenotaph to her memory. For this last, several designs, varying in size, were submitted to the Prince; the adopted one was carried out in Bernasconi's cement, a material at that time much in vogue, and it remains a very tasteful example of the then knowledge of Gothic work of the later period: great pains were taken by both artists to render the details as perfect as possible. A description of it was given by Mr. Papworth, with illustrations, in the first volume of the *Forget-Me-Not Annual* for 1823, the first of its series. (See also page 19.)

Towards the end of 1816 Mr. Papworth was in communication with Charles Wagner, Secretary (perhaps) to Count Mandelsloh, King William of Wurtemberg's chargé d'affaires in London, as to his terms for professional ser-

vices, respecting, first, an "intention to Anglicise some of the Royal Domains". This, necessitating attendance at the Estates, was not adopted on account of the expense it would have entailed. Later, in making designs for a Palace for that monarch at Cannstadt. Mr. Papworth's account, rendered in 1820, mentions "a design for converting the site of Belle Vue into a Park, Plantations, and Gardens, and improving the adjacent country, in a plan disposing the order of Planting; and containing indexes of the Trees, Shrubs, etc., necessary to effect the intention."

"A view from the Eastward representing the palace, and the effect the plantations may be expected to produce in a short term of years.

"A view from the South also representing the effects of the improvements.

"Including the necessary descriptions.

"*First Series.*—A Design for a Palace agreeable to instructions received. The principal apartments being on a level with the Ground—the Chambers above—and the Domestic Offices sunk beneath for the purpose of concealment.

"*Second Series.*—A Design for a Palace agreeable to instructions received. The whole arrangements being on the Ground Floor except the Kitchen Offices, which are sunk—and also excepting some small Chambers in the Roofs.

"*Third Series.*—A Design for a Palace agreeable to instructions received. The Principal Floor being raised on a Basement Story, which contains the secondary apartments.

"The above includes the descriptions.

"Designs for *Lodges*, with their respective Plantations, viz., the North Lodge, the South Lodge, the East Lodge. The above includes the descriptions."

On the first design he was engaged in January 1817; the second set was delivered Dec. 1819; and the third set

in May 1820. On 25 November in that year he received at the hands of Mr. Wagner the diploma of "Architect to the King", which had received the royal signature on 26th August previously. This honour was a lasting source of gratification to him. Of these designs, many scraps, with copies of the various descriptions referred to, are retained in the volumes of his "Original Sketches". Those for laying out the Grounds enter very minutely into the details of planting; and comprise a list of trees and shrubs, their months of coming into leaf, etc. Of the last series, Mr. Papworth made for himself a set of finished drawings, now in my possession, consisting of the "Entrance front", and of the "South or Lawn front", which were exhibited at the Royal Academy in 1823; and of the "West front—forming six porches for seven entrances to the State apartments", and the "East front", both exhibited in 1827. The style of the drawing and colouring of these works was new to the Architectural Room at the Academy, and met with the marked approbation of Sir John Soane, then professor of architecture. Perhaps the most fitting eulogy to be named showing the high merit of these designs in Mr. Papworth's Greco-Roman style, are the contents of the two following letters, which have fortunately been preserved, one among the business papers, and the other among the family letters; this last only reached my hands last year, and is here copied first, as it leads up to the other. It is part of a letter from Mrs. Papworth to her sister-in-law in Dublin;—"Sunday, June 1st, '28. My Husband is thriving so fast in business, you don't know; he has had two large drawings in the Exhibition this year, and they are so much admired that Lord Elgin called (quite a stranger to John) to tell him how much he thought of them—they are palaces for the King of Wurtemberg"—. This Lord Elgin, it may be almost unnecessary to explain, is the nobleman whose name is intimately connected with the so-called "Elgin marbles". The other letter is as follows:—

" Blakes', Jermyn St., June 5.

" SIR,

"I have been again to look at the Elevations for the Palace at Canstadt—and in making a request to you on the subject of them, I beg distinctly to explain the circumstance. I am finishing my House in the country, every part of which, except a portion of the Entrance front, is terminated. Tho' what I am engaged in bears no proportion to the magnitude of this Palace, still the management of both your fronts has so much of excellence, that I should improve my own plan by being able to study yours—and therefore I should be glad to know if, on any arrangement that you would be so good as specify, you could furnish me copies of them. I have particularly to request that you will have no hesitation whatever in declining this altogether, if you feel any objection to it.

"I have the honour to be, Sir,

" Your Obedient Humble Servant,

" (Signed) ELGIN.

" J. Papworth, Esq."

I find entries in one of the clerk's Diaries, that copies of these two drawings were made, and have no doubt were presented by Mr. Papworth to Lord Elgin in response to the letter.

In 1817 occur memoranda of his assistance to the landscape painter T. C. Hofland, in the entry "Drawing and tracing Palace for Mr. H.'s picture"; and in 1820 are similar entries. These probably relate to the design and drawings Mr. Papworth made of the architecture for Mr. Hofland's large painting of "Jerusalem at the time of the Crucifixion". It was a commission from Lord de Tabley, and the picture was repeated for Earl Carysfoot, the original remaining with the artist. The tracings of the drawings preserved among Mr. Papworth's "Original Sketches", comprise not only the small drawing, but one to

a larger scale; they are very fine efforts of imagination of the supposed architecture of such a city, at that epoch.

During the years 1816 and 1817, Mr. Papworth had during his leisure moments prepared subjects for each monthly number of the *Repository of Arts*, under the title of "Architectural Hints". These were collected in 1818, revised by him, and published as *Rural Residences*, consisting of a Series of Designs for Cottages, Decorated Cottages, Small Villas, and other Ornamental Buildings, accompanied by Hints on Situation, Construction, Arrangement, and Decoration, in the Theory and Practice of Rural Architecture; interspersed with Some Observations on Landscape Gardening", 27 coloured plates. They were followed during the three years 1819 to 1821 by another series of designs, which were also collected, revised, and published, in 1823, as *Hints on Ornamental Gardening*, consisting of a Series of Designs for Garden Buildings, useful and decorative Gates, Fences, Railings, etc., accompanied by Observations on the Principles and Theory of Rural Improvement, interspersed with Occasional Remarks on Rural Architecture," 28 coloured plates. Both works are reported to have had very large sales abroad, especially in Russia, in addition to the large circulation (some 3000 copies), of the monthly issue of the magazine in England. A second edition of the first work was brought out in 1832, but not with the same taste in the colouring of the copper-plates; in the first they were carefully reproduced after the original drawings, by men trained in Ackermann's workshops to execute the illustrations contained in the numerous publications of high merit, brought out by him.

That these literary productions were the result of Mr. Papworth's "leisure time" is sufficiently proved by the contents of the following draft of a letter (*cir.* 1823) of friendly expostulation addressed to one of the publisher's family:—

"MY DEAR —, —Your note of Saturday has very

much distressed me, because it implies some wanton neglect to fulfil an engagement, of which I am not capable. Everything that I have done for my very highly respected friend, your father, now for nearly seven years has been the result of my regard to forward his views, engaging my chief leisure for that purpose. If you retrace the *Repository*, you will find that in no one instance have I ever disappointed him. To form the *Rural Residences* into a book, I devoted my leisure also, and with the same warm feeling I am now assiduously giving all my leisure to the *Ornamental Gardening* work—and to a much larger connected with it, which in the arrangement ought to go side by side. The results of my leisure I devote to these purposes, and I thought this quite understood. It would ruin me if they were made to interfere too much with my legitimate and professional business. The proceeding with such little works as those in question is pleasurable to me so long as they are mutually so, and are done only in leisure hours. The little work in question, I have no doubt, will be beneficial to Mr. Ackermann and useful to myself, if not spoiled by too much pressure. I am proceeding with it daily, and it may well be out in June, but you know that in all the business of moving, etc., etc., very little leisure could be existing, and a rapid advancement scarcely possible. I think Mr. Gendall has mistaken the principle on which I do these things, and that thence a new view of them has accidentally been taken up. On no account would I allow your father to suffer disappointment in the Monthly articles, but in the other affair I am sure he will remember that no disappointment can arise, because it is not a matter of trade or engagement, but the willing exercise of the power and moments I can give to it, aiding his views and helping my own, conditionally that it shall not destroy my more legitimate prospects. I am most anxious to get this little book done, and it is in good train—and if Mr. Diggins will make his communications to me when he has any, they

will be sure to find all the attention that I can give to them, and your father need not be worried with a matter of so little moment——.

In 1813 he was instructed through his friend Matthew Wyatt, architect and sculptor, to survey HARROLD HOUSE, now the Duke of Portland's, in Cavendish Square, as to sundry alterations, on the prospect of its being taken on lease by the celebrated Ball Hughes, nicknamed from his riches, "Golden Ball"; and for whom he designed a richly ornamented and chased golden dressing-case, with its complement of fittings; and a golden inkstand. The sketches exist, but whether the articles were made or not, I am unaware. Ball Hughes, it has been stated, was "one of the spendthrift dandies of the Regency period: in the year before he came of age, his uncle, Admiral Hughes, left him a fortune estimated at £40,000 a year"; and his "first step, on entering into possession of his fortune, was to employ Mr. Wyatt, the architect, to furnish a mansion for him in Brook Street. No expense was spared to make it as near perfection as possible. Wyatt had *carte blanche*, and bought for him buhl furniture, rich hangings, statues, bronzes, and works of art, to an extent that made an inroad even upon his wealth. He died in or about 1863": (GRONOW, *Celebrities, etc.*, 1865, p. 114, who gives a further account of him). In the same year, Mr. Papworth designed the House, called St. Julien's, situated near Seven Oaks, in Kent, for Robert Herries, the banker. It was a moderate sized cottage ornée, of a homely Gothic character, and included Offices, etc.; the grounds, which were of large extent, were also laid out by him. Many years later, the house was added to, or rebuilt, for the Right Hon. J. C. Herries, by the late Sir James Pennethorne. Lord Blessington, through Matthew Wyatt, and Lord Shrewsbury, employed him at this period; the former for some small services; the latter for several designs for embellishing the Grounds at Alton Towers, as a conservatory, a Grecian temple for

the quarry, a Gothic temple executed in iron, garden seat, iron gates, railing for the bridge, park entrance, the foundations for the Pagoda, calculations of the supply of water for making the Cascade, observations on the white marbles in the gardens, etc. His attendances were required at Alton Towers in the summers of 1821 and 1822.

One of the commissions arising out of Mr. Papworth's long connection with Alexander Galloway was that of making designs for decorating the first paddle Steamer that plied on the river Thames (see page 26). "1818, March 17, The Committee of the London Engineer Steam Packet Company", writes Mr. Galloway, "elected Lieut. Dodd commander of 'The Engineer'. The Committee will meet to-morrow at Mr. Brent's lower yard, Rotherhithe, to survey the Vessel he is building for them; and as we want your Professional assistance on some parts of its fitting, I am requested to invite you to attend them." "It was the property of several gentlemen, zealous to promote the success of the application of steam as the propelling power to vessels,—who projected it for the purpose of exemplifying with how much safety the amplest means might be applied to such purposes." The passage to or from Margate (the introductory trip took place on 22 May, and back on 24th) was performed in about seven hours, but with the help of sails the celerity of her progress was considerably increased. There were three cabins, and a complete kitchen. She was designed by Mr. Maudslay, engineer, built by Brent of Rotherhithe, and the carved decorations, as follows, were by Mr. Papworth. At the head was a figure of Science inscribing a problem of Euclid on a tablet. The ports were oval and of plate glass, circumscribed by oak wreaths, between which were the carduceus and foliages alternately; and the border, which decorated the whole length of the vessel, was composed of marine emblems and foliage. The devices on the flag and other ornamental parts were also executed from his designs, at the request of the Committee. A representation of this vessel was en-

graved in the *Repository of Arts*, Second Series, vol. 8, for August 1819. It is to this vessel, or one of its immediate successors, I apprehend, that the following paragraph refers in the Earl of Albemarle's *Fifty Years of my Life*, 2nd edit., 1876, p. 148 :—

“1821, Jan. 17.

“The next morning I took my place on the outside of one of the Greenwich stages, which were then running twice a day to and from London. The driver called my attention to a little steamboat wending its way down the Thames. It was the first I ever remember to have seen. There were, I believe, a few of these boats plying ‘between the bridges’, but it was thought a rash act for one of them to venture so near to the river’s mouth. ‘There’s the things’, said my Jehu, ‘that will ruin us coachmen’”.

At this time, 1821, Mr. Papworth had been introduced to the enterprising collector and traveller, William Bullock, who had become possessed of the Egyptian Hall, Piccadilly, in which to exhibit the numerous collections he formed from time to time. He had just previously travelled in Mexico, a country then opened up to Europeans, and had brought over a large number of Mexican Antiquities, Specimens of Natural History, Casts of Idols, Works of Art, etc., and a valuable collection of ancient Mexican paintings, etc., many lent to Mr. Bullock by the Emperor of Mexico for the purpose of exhibition in England, and then to be returned! To place these in an appropriate locale, Mr. Papworth designed and arranged a large room, which was 60 ft. long and 40 ft. high with a gallery. A view of this room (no longer existing) is engraved in the *Repository*, Second Series, vol. 8, page 153. A second, or Italian room, was not fully completed, but the remains of it were still lately to be distinguished among many of the discordant embellishments put up for the numerous exhibitional purposes to which the room has been devoted during many years. So little was known of

the exertions of this collector, that some reminiscences of him were sent by me to *Notes and Queries*, which were inserted in the numbers for April 10th and 17th, 1875.

A monument to the memory of the wife and child of Thomas Duncan, for erection at Granada, was another of the commissions that reached Mr. Papworth from abroad.

In 1819 commenced his acquaintance with John George Fuller, of the firm of Cuddington and Fuller, proprietors of Boodle's Club, in St. James's Street, who at this time had purchased some fields at the top of Brixton Hill, and desired to build a small residence, etc. This estate, now known as Leigham House, was benefited by Mr. Papworth's taste, from the oak fencing round it, the garden walls, the planting, the lodge, the first small house, offices, stabling and dairy, to the second and larger residence adjoining to and communicating with its predecessor, which then became the offices—throughout its entire decoration, including designs for the ornamentation of the principal rooms, the chimney pieces, furniture, etc., all carefully studied, modelled, and carved, from Mr. Papworth's well thought out designs. His client, happily for both parties, engaged a qualified clerk of the works, who, under Mr. Papworth's instructions, bought materials, looked after the execution of the work, and paid the workmen. Each year, down nearly to Mr. Papworth's retirement, some fresh services were required for embellishments or necessities, inside or outside the house, as new conservatories, fruit walls, cottages, etc. This property, when the building was first commenced, was the only residence between the Elephant and Castle Inn and Streatham! The Brighton Coach passed it twice a day! It was sold about 1849 to one of the then successful contractors, Mr. Treadwell, for his own occupation, who gave a large price for it, and, as I have been informed, expressed the opinion that the house was one of the best built and finished he had ever seen. The house proper consists of two lofty floors having spacious reception

rooms, and an ample cellarage under. "There is no possibility (I am sure of it)," wrote Mr. Fuller, in October 1819, "of having good wine or good beer (both of which most people like) unless you have a good Cellar. A good Cellar must be out of the reach of the changes of climate; I mean regarding heat and cold. Our Earth, a dozen feet below the surface is about 52 degrees of Fahrenheit, which is excellent for Wine or Beer. You will know how to apply what is above stated in regard to the Cellar to be built for me. I should like to have two Cellars, each 20 feet long and 14 ft. wide, 8 ft. 6 ins. high, arched 5 feet 2 inches from the floor to the springing of the arch. I wish a passage to divide the Cellars 5 feet wide. I am not very particular as to the dimensions being so exceedingly exact." "You will not make my new cellars either so dry or so proper for wine as my old ones in St. James's Street," said Mr. Fuller to him. "They shall be both," was the reply; and the result was entirely satisfactory, as Mr. Fuller more than once himself told me at his own table. On another occasion, he said, "Our friendship was once nearly broken off, for intending to put up in 1832 a semi-circular portico of Ionic columns to cover the entrance doorway of the House, I wished it to be the same height as the house, and your father would not let me do it. It was only after several drawings had been made and I had well considered your father's design which was for one much lower in size and less in its proportions, that I appreciated his recommendation, and fully recognised it on its completion."

I append two other letters from him, the first of which will show his cheerful spirits; few persons were so full of anecdotes of Club and Theatrical celebrities, himself full of Shakespear and the eminent Tragedians of former days. "1821, Nov. 20. We wait for Composition. I broke out just now at one of the Carpenters for not going on with his work. When he rebuked me in the mildest manner possible, in accents so harmonic and Gentle and

Respectful, ending with these words, 'We wait for Composition'. You will, I know, knowing our distress, quickly relieve us——". "1844. The Conservatory at the Horticultural Gardens is 30 feet wide, 27 feet high, 183 feet long. Now I neither want one so long, nor so high, nor so wide, but yet I want one that is very good indeed, and I shall feel greatly obliged by a plan for it as soon as your convenience will admit of doing it. I like the shape we saw, and Mr. Munro told us, if you recollect, that it has very great advantages; plants thrive much in it; I think light has much to do in it, and thus no Shape affords so much light as the Conservatory we saw. (The small one is 13 ft. high, 20 ft. wide, and 53 ft. long.)"

At Boodle's Club, Mr. Papworth designed 1821 for the proprietors above mentioned, a new Reading Room, with the necessary furniture; and an enlargement or alteration of the façade (which had been erected by John Crunden from the designs of the Adam's). In 1823 he furnished designs for other furniture; and in 1825 and also in 1834 other decorative repairs were superintended by him.

For William Jones, of North End, Hammersmith, he was much engaged 1819-29-30 in remodelling the House, laying out the garden, designing its embellishments, and the stables, and apparently a complete set of buildings for a farmyard. John W. Hiort (before mentioned), who was at this time (1820) officially engaged in "the restitution" as was the term then used, of Westminster Hall, sought Mr. Papworth's advice upon the model for the Lanthorn on the roof, and for the crockets and other details of the North Front, which had then been relieved of the small houses long erected against it. These crockets especially required great consideration, as they were evidently very peculiar in the leafage; a careful comparison of all the existing fragments was made, and a model prepared from them for the guidance of the stonemason. A connection which had commenced at least as early as 1815, reappears in 1823, when Messrs. William and Edward Snell, upholsterers and cabi-

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room and an ample cellarage under. "There is no possibility I am sure of it," wrote Mr. Fuller, in October 1819, "of having good wine or good beer both of which most people have unless you have a good Cellar. A good Cellar must be out of the reach of the changes of climate; I mean protecting heat and cold. Our Earth, a dozen feet below surface is about 52 degrees of Fahrenheit, which will suffice for Wine or Beer. You will know how to make my new cellars either as large or small as I shall like to have two Cellars, each 20 feet long by 6 ft. 6 ins. high, arched 5 feet above the springing of the arch. I am desirous that the dimensions being so exceedingly wide as my old ones in St. James's Church." "They shall be both," answered Mr. Fuller, "entirely satisfactory, as I have myself told me at his own desire to put up in 1832 a new set of columns to cover the old ones. I wished it to be the same as the old ones - our father would not let me do otherwise. Several drawings had been made and sent to him and he was in its proportions, that I was very much gratified and fully recognised it."

"Our father from him, the first of which was a drawing of the old and Ecclesiastical celebrities, himself drew the plan and the eminent Tragedians of former days. We wait for Composition. I broke out just now at one of the Carpenters for not going on with his work. When he rebuked me in the mildest manner possible, in accents so harmonic and Gentle and

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net makers, now of Albemarle Street, sought Mr. Papworth's services in alterations and improvements to their premises ; and in designs for Furniture, for which Mr. Papworth had been gaining a high reputation. This connection continued for many years : in 1822-23 he directed repairs at the residence in Berkeley Square for William Snell : furnished various designs for the firm between 1824 and 1830 : while in 1829-35 Mr. Papworth designed their extensive workshops in the Belgrave Road : and was engaged some few years later on other professional services for them.

In Sept. 1818 Alex. Galloway required "a little design for a die". In May 1819 he had taken the premises No. 87 Fleet Street, and was "most anxious to get the alterations done ; have you completed your plans?" In 1821 he had taken a large plot of land in West Street, West Smithfield, and on it erected his Engineering Factory. He wrote, June 13th, "We shall want some of your assistance to-morrow ; and I want particularly to consult you about making the Roofs of the Buildings of Iron, as such roofs promise considerable advantages". These roofs were the earliest instances of such erections formed of that material. They were the precursors of the use of Cast iron, which has since been much superseded by Wrought iron. Each roof was about 30 ft. span, and consisted of bar iron curved to a rise of 6 feet 6 inches, secured at the feet with a screwed-up iron tie rod, suspended by two iron queen rods, from the heads of which sprang another curve of bar iron about 3 feet rise to support the ridge and iron rafters carrying the tiling. In December, and in January of the following year, protests were made by Mr. Papworth and others against certain presumed defects in these roofs. Mr. Galloway, however, had faith in his own design, and the roofs were completed, and remained perfect until the buildings were cleared away in the great modern improvements made in that locality. It will be remembered that the Iron Roof of the Brunswick Theatre, which

was erected seven years after the above works at Mr. Galloway's, failed Feb. 28, 1828; he had the temerity in 1824 to consider a larger undertaking of a similar kind, for on July 19th he wrote: "I am called on to give an estimate of the expense of erecting a roof of Iron for the Rotunda [perhaps in the Regent's Park], 130 feet diameter", and he described his idea of its construction and mode of fitting together. It was not until 1832 that a dome formed of wrought and cast iron ribs, 164 feet diameter, was erected at Brighton; but it fell on 30th August 1833. In 1823 he writes to ask if the Plans of the House in West Street are ready: and 19 July 1824 had received the estimate for the Factory Chimney, of which he describes the dimensions. On 19 Oct. he reports that it "is 88 feet above the surface, and I propose carrying it up 20 feet higher, which will make the whole height from the foundation 130 ft. I now want the intended ornament that is to be made in iron; if you cannot let me have your design in the morning, I must go on with my own. I mean to fix a Conductor to protect the Chimney from the effects of Lightning: this is now finished and ready to fix." On Nov. 23: "It has been quite blowing a Gale here, and you would have been amused, if not alarmed, to see how our lofty chimney has been rolling about. I wish you to see it under these circumstances, that you may be satisfied of its capability. Will you state when you will call and see it in motion, but it must be on a windy and boisterous day. I hope you are quite satisfied of its safety, for should it fall, its havoc will be tremendous. I did wish to consult you about the Look-out on the new Building." Mr. Papworth saw it "on a boisterous day", much to the dissatisfaction of Mrs. Papworth, but after "boning" it, he declared it was "all right". In one of the buildings of the Factory, Mr. Galloway cast and put up iron girders about 30 ft. span, which he "loaded" Oct. 19th, and found safe. The practical application of this new material must have been a source of great anxiety to those who thus early

trusted to it; for the girders or trusses used at the Commercial Sale Rooms in Mincing Lane in 1811-12 had failed.

In this same year, May 7th, Galloway wrote: "For an intended Journal—I want you to make a Design for the head of the paper. It would in my opinion be a very appropriate Emblem to suit the title of the paper, *The Nation*, to represent 'Science, Mechanics, Manufacture, Agriculture, and Commerce'. It must not be more than $1\frac{1}{4}$ in. or $1\frac{1}{2}$ in. at most in the height of the extreme of figures; the length is no object."—"I am greatly obliged by the appropriate and classic design. I wish you would make a finished drawing for the wood engraver."

A smaller commission (1821-23), but one that was pleasant to him, as it took him to a familiar neighbourhood, were some alterations to the house at Saint Neot's occupied by Francis Rix, banker, including garden works and a conservatory.

Another life-long client, also on friendly relations with the family, was John Allnutt, of Clapham Common, a patron of art, more especially of the English school of Water Colour painters. The acquaintance began in 1821, apparently by some assistance in gardening work, with designs for the Dining Room furniture. "Plans for a new house—as I have so much confidence in your taste", are suggested in a letter of May 7th, 1822, but went no further. In others occur, "1825, January 2nd; A gas lamp for the Drawing-room" (one of the earliest introductions of this light into a country dwelling);—"give a Design of your own good taste." In October, "We are not disposed to go to the Warehouse to choose carpets without having the privilege of your taste"; and "1826, Feb.; Your opinion is required in laying out a small flower garden." Some more important designs are noticed in later years.

A thorough reparation of the York Stairs Water Gate and Terrace was accomplished under Mr. Papworth's

directions in 1822 and 1823. It is now to be deeply regretted that no Trustees of this property exist, to cause this beautiful specimen of the taste of the seventeenth century to be again put into proper condition; and to raise it to a level with the street to which it would form a suitable termination with an entrance to the public gardens. It is one of the very few remaining features of the riverside of old London, and a good memorial of the merits of Nicholas Stone, the statuary, who designed and executed it, although until recently it was considered to be the work of the celebrated architect Inigo Jones.

Alexander Galloway had, in 1815, mentioned Mr. Papworth's artistic talents, as related in Mr. Thomson's *Reminiscences* (p. 25), to James Morrison, of the firm of Todd and Morrison, Wholesale Drapers, etc., in Fore Street, City. The designs then required are referred to in the following extracts from Mr. Galloway's letters. "1815, March 21; I have recommended you to a Concern in the Calico Trade, to make some designs for printing, and if you will give me a call the first time you pass, I will explain the business to you." And "April 22; The handkerchief patterns are much wanted; I shall therefore be obliged if you will give them to Bearer, and if they are not ready, pray let me have them as soon as possible." It appears that six patterns altogether were made. This was the James Morrison of whom Sir John Bowring, in his *Autobiographical Recollections*, London, 1877, p. 58, writes: "— Morrison told me that he owed all his prosperity to the discovery that the great art of mercantile traffic was to find out sellers rather than buyers; that if you bought cheap, and satisfied yourself with only a fair profit, buyers—the best sort of buyers, those who have money and buy—would come of themselves. He said he found houses engaged with a most expensive machinery, sending travellers about in all directions to seek orders, and to effect sales, while he employed travellers to buy instead of to sell, and if they bought well, there was no

fear of his effecting advantageous sales. So, uniting this theory with another, that small profits and quick returns are more profitable in the long run than long credits with great gains, he established one of the largest and most lucrative concerns that has ever existed in London, and was entitled to a name which I have often heard applied to him, 'The Napoleon of shop-keepers'."

On 13 Feb. 1823 came another pleasant letter from Galloway. "My friend Mr. Morrison wishes to see you some morning soon at his House on Balham Hill, near Tooting, as he has some matters on which he wishes to consult you." This house had been taken after his marriage with Miss Todd about 1820, and in 1821 the fencing and planting were done; while in 1823 commenced the entire redecoration and embellishment of the premises, under a *carte blanche*, during the visit of Mr. and Mrs. Morrison to the continent. "It was a work which gave us entire satisfaction, for no one had interfered with your father," said Mr. Morrison later; "We are always doing so now, and spoiling his conceptions because we cannot foresee the results." And in a paragraph of a letter dated 7 May 1824, from Mr. Galloway, he writes, "I saw Mr. Morrison yesterday, who, I am glad to say, is highly pleased with your exertions. He says he shall recommend you everywhere that he can with effect." Thus commenced an acquaintance lasting until nearly the end of Mr. Papworth's life; and as the many services were rendered as the properties were bought (for Mr. Morrison never could make up his mind to build a house for himself) at some intervals, they will be noticed as they occurred.

From among the numerous letters relating to these services in connection with the Balham Hill House, the following selection is made. "1823; Been to Ludgate Hill (Blades's); the Chandelier is really very beautiful.—The little desk is exquisite——". After referring to pictures by Constable and by Collins, he adds, "We talk of a fancy picture in Water Colours, with all the family put in.

Have you any Artist in your eye for this purpose, or shall we put it off until another holiday?"—"I wish you would think of a chair that would be easy to sit in and yet not heavy. Remember it is a room constantly in use, and it is of the greatest importance that the chairs be comfortable. Can't you unite novelty, elegance, and the comfort of a lounging chair. The one shown us at Snell's was neat and pretty, but we have seen many very like it, and it would not be easy to the back."

"1824; You can look round among the Artists better without me than with me"——. "Hill's drawing—to be put in a frame of your design." "Oct. 2; If you should see anything (Clocks and old China) at Paris which you would approve of for us, I should be obliged by your getting M. P * * * to purchase it, or point it out to him, so that we may advise him to buy after your return. The dealers from London are now purchasing freely old carved frames and clocks of the age of Louis XV."——"I am very anxious about Turner. If I get very good things I shall become attach'd to the Arts; if otherwise, I shall desert them for another Hobby.—I have spent £1200, including China, etc., last year." "—— I am told you gave no positive order for a frame for the print 'Christ healing the Sick'. Pray do it when you are passing Cribb's.—I am afraid you sometimes hesitate about ordering or buying these kind of things without first consulting me or Mrs. M.; we would much rather leave it to you to do just as you please, and shall always be obliged by your buying anything which you think will suit us." "—— Choose a paper for the Library at Morant's, the patterns and colours I must say nothing about, I am so bad a judge of these things.—A frame for Mrs. Siddons' print." "—— I was too late again for Prout. I could not go in time, and if I had I should have rather had your judgment than mine. Why won't you look for me?" "—— Are you watching the appearance of any new engraving to lay hold of a very fine copy for me?" "—— I regret very much being

obliged to trouble you so frequently—but I do so only in matters of Arts, and you have brought all the trouble upon you by leading me into temptation.” “—— I call’d on Friday on Turner; he seems in a queer humour about the Drawing; and at that moment I think I increased his acidity by breaking abruptly into his Gallery with a party, *where he was painting*, but where I had never found him before; he was very civil, but in the course of conversation ask’d why it was sent to him. I could only refer him to you. He has no objection, he says, to its being exhibited. What say you? Should I allow it?” “—— I almost fear to call on Turner, at least in the hope of getting him to alter the Drawing, but you know the man.” Lord de Tabley’s Sale of Pictures is referred to in another letter of this year. “1825, Dec. 8; Mr. Behnes call’d yesterday to say the Bust [of Mr. Morrison] is now finish’d, and will be sent home in a day or two. Will you oblige me by calling to look at the finish and suggest any final touches which you may think it wants.—I like Barrett’s drawings so well that I would buy another or two, if different to those I have and very exquisite. I hope you have your eye on anything likely to suit me.”

In 1823 Mr. Papworth commenced for Messrs. Todd and Morrison, or Messrs. Morrison and Co., a large Warehouse and Offices in Milton Street, the well-known Grub Street of olden times, in connection with the first shop or warehouses in Fore Street. “Crow” (one of the junior partners) “is in raptures with the new Warehouse,” writes Mr. Morrison in 1824. Extensive arrangement of the old premises ensued, with all the new fittings and fixtures, and furniture for the chief rooms. “Sept. 1827; we have home one of the Library tables, and are much gratified with the design, which is everything that could be required for the purpose,” writes John Dillon, the well-known partner in the Firm, lover of art, and friend of Macready, the tragedian. Other warehouses were erected later.

Among the many designs of an Artistic character, preserved in sketches, or in engravings from his drawings, I may claim for Mr. Papworth the design made 1822 for a medal distributed by the Royal Humane Society; the name of "Ward, Piccadilly", is connected with the sketches, and he may probably have been the tradesman who provided it for the Society. Another artistic production was the Royal Military Trophy and Candelabrum presented, July 1823, by King George IVth to the 10th Hussars, which regiment he had commanded from 1793 to his accession to the throne. This was executed in gilt plate by Messrs. Rundell, Bridge, and Rundell, and comprised a full length statue of the monarch in the imperial Roman costume standing on the upper part of a Grecian Doric column, surrounded by a triangular basement, having seated figures at the angles of the base representing Courage, Victory, and Honour. The royal arms and supporters are placed between them; with inscriptions above. When required to ornament the regimental dinner-table, nine branches for wax lights could be attached to the upper part of the pedestal. An engraving of it, so arranged, is given in the *Repository of Arts*, vol. 1, third series. Mr. Papworth also made an "Emblematical design for a certificate, in lieu of the Banksian medal of the Horticultural Society"; and was requested to make for that Society various designs, as for a pine pit, a packing box, a steam hot bed; a plan of the grounds at Chiswick; a drawing of Mr. Knight's curvilinear house, and of Mr. Phelps's pit; to report on a house in Jermyn Street; and some years later (1825-26) to design the decoration of their meeting-room in Regent Street.

In 1822 John Blades executed a commission for the Pasha of Egypt, of a most costly equipage of sherbet services, cut glass tables, and a pair of narguillettes (a magnificent appendage to Eastern luxuries of the hookah kind), nearly 5 feet high, embellished with gold, silver gilt, and jewels. The Honble. East India Company prepared a

superb present of Lustres, Girandoles, and other decorative Glass furniture, for the Shah of Persia, all of which were manufactured by John Blades. Edward James Mathews in 1822 accompanied "the twenty-two cases of 30 cubic feet each", in which they were packed, and presented them at Teheran. The *Kalleon* or Smoking apparatus, of glass, was exceedingly rich with jewels. The Shah expressed a wish to have a yet larger number of similar works, and Mr. Mathews, being prepared with Drawings, was permitted to approach close to His Majesty and display them. Many pleased him, and these were ordered; especially a splendid Candelabra and Girandole designed by Mr. Papworth, of which he ordered four; and asked if he could not have two Glass Chairs of State. Mr. Papworth was requested by Mr. Blades to prepare a design for this Chair of State, which was sent out to Persia with other glass works. Besides these articles, he designed 1822 a lamp for Lord Shrewsbury's Temple; a tripod to be shown to King George IV; a number of other girandoles, lamps, an inkstand of a novel construction; various articles for "Desserts"; engraved glass shades to lustres, with wall lights, for the Shah; chandeliers large and small; vases; and other lustres, until the end of 1829, when Mr. Blades suddenly died. The following letter from Mr. Blades deserves recording, and I well remember being present on the occasion to which it refers. "1829, Feb. 18; Mr. Blades presents his Compts. to Mr. Papworth, informs him this Evening at 8 o'clock he intends to try the effect of the Star put up at the end of his Ware Room; it will be lighted for one Hour or more if convenient to Mr. P——, would be glad to have his Opinion whether any improvement can be made." The Star was of glass, and of the Order of the Bath, magnificently represented, being of a large size: it was the first of the sort. In some few houses specimens may yet be seen of decanters, lustres, chandeliers, etc., possessing a beauty of colour and form, and a perfectness of manufacture still unrivalled, for its

originator was in the practice of himself breaking all work that did not come up to his standard of excellence. In my possession, and from his manufactory, are a beautiful brass lamp, and among other cherished glass articles are two richly cut flower vases, and two large lustres for the chimney-piece, with long oblong drops full of prismatic beauty. These drops were suggested by Mr. Papworth, and with the appropriate designs for lustres and chandeliers, were so appreciated by the public, that the fashion for the small and long oval or diamond-shaped drop was discarded, and so suddenly that Blades, finding himself left with a large stock of them on hand, requested Mr. Papworth to make other designs incorporating both sorts of drops.

Mr. Papworth directed 1824-30 various alterations and repairs at Mr. Blades's shop, No. 5 Ludgate Hill; and in 1825 designed a new front required for the more perfect display of the many novel articles of trade. At the owner's estate, called Brockwell, near Dulwich, he 1825-30 laid out the land for building purposes; directed the formation of roads, drains, fences, etc.; and 1828 wrote the particulars for letting, with plans of proposed houses in Water Lane. From 1824-29 he directed repairs at Brockwell Hall, with some furniture; the gardener's house and the lodge: in 1825-30 he designed and superintended Clarence Lodge, for Mrs. Emma Murray, which cost £5000; and laid out the garden. In 1828-30 he designed and superintended the erection of two houses as a commencement of Brockwell Terrace; these services ended with the decease of the proprietor.

During the period which has been traversed, Mr. Papworth had also done much literary work. For the *Repository of Arts, etc.*, vol. 14, second series, he contributed the description to a *View in the New Street*, with an essay *On a National Style of Architecture*. In the latter part of the year, 1822, he wrote his remembrance of the

effects of sleeping in a badly ventilated bedroom, which occurred during his stay at Sir James Wright's. It was entitled, *A Ghost Story*, and was addressed to a monthly serial newly started, entitled *The Album*. It was not inserted, probably the magazine itself was not sufficiently long-lived. This story, without the introduction, was printed many years since in one of the numbers of *Chambers's Journal*; how it came there might form another "Ghost Story" perhaps. In 1823 appeared in the *Repository* a tale by Mr. Papworth, entitled, *Severndroog Castle, or May Day on Shooter's Hill Three Centuries ago; The Progress of a Fashion, a Tale; Behaviour; Good Behaviour; and Trifles*. For the *Somerset House Gazette*, a small quarto work, edited and chiefly written by the accomplished water-colour artist, William Henry Pyne, before mentioned, Mr. Papworth wrote *Anthony Pasquin and Somerset House*, a reply to that critic's attack upon Sir William Chambers, the architect of the building. This article was reprinted by Joseph Gwilt, in his small edition of Chambers' well-known work, *The Decorative Part of Civil Architecture*, published in 1825, who observes, "the reply does honour to the heart as well as the head of an accomplished and intelligent architect." For the same "Gazette" Mr. Papworth wrote *The Adelphi*, and also a review of "The Public Buildings of London", then in course of publication; and in which work during the years 1823 and 1825, he wrote, at the request of John Britton and Augustus Pugin, the proprietors and publishers of it, *the descriptions* of the Diorama; the Opera House; Uxbridge House; English Villas, etc.; St. Philips's Chapel; and part of that of St. Paul's Church, Covent Garden. In a letter to Mr. Papworth, dated 3 May 1823, occurs, "Herewith you will receive four numbers of the *Technical Repository*, 14, 15, 16, and 17, with your 'Observations on Glass'." Of this contribution I cannot find any traces, presuming that the remarks were inserted in the monthly publication of that name.

To the *Forget-me-Not*, in 1823, the newly started annual, the precursor of so many others, and one of the many happy ventures of Rudolph Ackermann, he contributed a description, with illustrations, of the *Cenotaph at Claremont*, with which he had had so much to do, as already related; and in 1826 *The Pavilion at Brighton*, with three plates. He also made the ornamental designs, 1825 to 1830, for the Emblematic Covers to the several volumes of that annual: these were not always engraved in the spirit of the designs. One of them produced the following amusing correspondence, which, however, I think, did not produce the wished-for result:—

“MY DEAR SIR,

“ Mr. Croly promised to write a few Poetical lines on the Composition of yours for the cover of our *Forget-me-Not*, representing Old Times and his little urchin, but after some time consideration, he comes and tells me he does not understand the subject, and wishes from you an explanation. What for the Boy and Hour Glass, and what for the Stream of Water. . . . Have the goodness to write him a few lines on the subject. . .

“My dear Sir,

“Yours most Sincere,

“Brighton, 10 Aug. 1825.

R. ACKERMANN.”

On which the following letter was sent:—

“Friday, 12 August (1825).

“DEAR SIR,

“At Mr. Ackermann’s request I write with the intention of saying a word or two about my sketch of the *Forget-me-Not*—the allegory of which he says Mr. Croly tells me ‘he cannot see’. Now at this time I am just as much confounded as was Mons. Bonnoir when in the symbols ‘The Lily and the Rose’, his friend could not read ‘Love and Loyalty’; or as the celebrated herald Mèlè (who wished to be created King at Arms), when he

Mannering five sketches; Waverley three; Antiquary three; and Old Mortality, Fortunes of Nigel, preface to the Monastery, and Ivanhoe. To one of these sketches he was greatly attached, in which he has depicted the Antiquary calling at the old fisherman's cabin to comfort him on the loss of his son; though only in pen and ink outline, it is of high merit. Many of the subjects to be found in the Plays of Shakespeare occupied his pencil. From this time down to the termination of his life, any scrap of paper was sure to be suitably filled with a head or heads, or a figure subject, full of artistic merits, and very often containing a suggestion for an artist's picture; as the previous scraps had been with an architectural composition, a piece of ornament, or a bit of furniture.

About this period, the shop-keepers of London were improving their Fronts for the better exhibition of Goods, discarding the small squares of "best Newcastle Crown Glass" for the larger dimensions afforded by Plate glass, expensive though it then was, in consequence of the high duty upon it. The introduction of the new invention "Gas" also enabled a larger display to be effected. Many opportunities were afforded Mr. Papworth to show his skill in this line of architectural design, which has been thought beneath the consideration of the man of taste, and such works not fitted to be allied with his name. Scores, however, of the best architects in Paris have availed themselves of these more humble opportunities. In London, few, if any, men of note had as yet attempted much improvement on the old-fashioned shop front. Mr. Papworth's designs, humble as many of them may now appear to be to us who are accustomed to the large decorative display of the modern shop-front, were in his day greatly admired, and helped to create a taste for better architecture in this class of building. I have already named one work by Mr. Papworth, that at Messrs. Collinge, which was much appreciated; and he had done others. In 1822-23, besides

repairs and the fittings, he designed a far larger front, and in a more public situation ; this was for Messrs. F. and R. Sparrow, Tea Merchants, at No. 8 Ludgate Hill ; it has been lately "improved away" for the widening of that thoroughfare : the whole front of the house was decorated after the Chinese manner, including all the openings and the shop-front. Messrs. Turner and Clarkson, No. 17 Coventry Street, engaged his services, and the shop-front found, when newly executed, so much admiration from its simplicity and novelty, that the shopmen were continually asked by strangers, " Who put up your front ? " The name of the builder was of course, and as usual, given to them, and no doubt he made a good profit out of the many copies or imitations of the original, which may still be seen. Other designs were made by Mr. Papworth for No. 29 and No. 117 Piccadilly. Also the entire front of No. 314a, Oxford Street, for — Duppa, subsequently Duppa and Slodden, and Duppa and Collins, House Decorators. It had so picturesque an effect, and exhibited so much novelty of design, that, as I have been assured, it proved an attraction to the profession as well as to the public. This design remains, but marred by division into two shops and by many notice boards. A small Greek porch with a verandah over it, and a large bow verandah to the front, (both now removed), of the house, situated at the corner of Brook Street, in the New Road, Marylebone, were designed for — Braithwaite, engineer, who then resided there, and were also attractive. Saint Bride's Avenue, Fleet Street, entirely executed from Mr. Papworth's designs, may be included in this class of work. Until August 1823, when a fire occurred at a house in Fleet Street, the magnificent steeple of St. Bride's Church, perhaps the finest of Sir Christopher Wren's designs, was entirely shut out from view of the street by the row of houses. Efforts, public and private, strenuously supported by John Blades of Ludgate Hill, by his exertions and mainly by his purse, were made to preserve this opening,

to afford a view of the steeple, and a more suitable access to the church itself. Other houses were purchased ; and the Avenue, begun in 1823, was completed in 1830, for an amount approaching to £14,500 out of the liberal Treasurer's estate. This is the largest and most complete of Mr. Papworth's works in London, and exhibits excellent taste in his style. A large coloured engraving, from a Drawing by Augustus Pugin, showing the whole design with the steeple, was published at the time. Another important and carefully carried out design of this class was the entire rebuilding of No. 96 Strand, at the corner of Beaufort Buildings, the business premises of Rudolph Ackermann. The re-arrangement, 1829-30, of several plain brick dwelling-houses in Fore Street, for Messrs. Morrison and Co., with the shop or warehouse fronts carefully brought into unison to form a whole, presented a business-like unpretending façade, yet exhibited great taste in the details and in the difficulties attending the arrangement of the doors and windows. This front now possesses a second interest in the fact that one-third of Mr. Papworth's design has been lately rebuilt in a modern taste, showing the change of ideas during half a century, from what *was* considered satisfactory by the successful city merchant, and what is *now* required for the representatives of the Fore Street Warehouse Company, Limited. No. 94 Holborn Hill was rebuilt 1829-32 for Messrs. Thompson and Fearon, from Mr. Papworth's design ; it was the earliest of the "gin-palaces". This façade was long considered a feature of art in that formerly inartistic and undesirable locality. For John Blades Mr. Papworth designed a new shop front, more adapted to his extended trade ; and No. 57 Great Coram Street, presenting a somewhat longer frontage than usual, though in height it was only one floor above the shop, afforded him an opportunity for a design, which has been much marred by the paint to which it has been lately subjected. In 1832, besides large interior alterations to Messrs. Sewell and

Cross's premises, in Frith Street, Soho, Linendrapers, he designed the new front : and 1834, alterations, with a new shop front for Messrs. Collard and Co., in Cheapside. "What Order did your Father use?" asked a friend, on my mentioning these Fronts to him. "None," I replied, "their design is his own." Two architects who were meriting high eulogium in their designs for such structures at a somewhat later date, namely, Peter John Gandy Deering, and George Maddox, used "Orders", though modified to their own conceptions.

The metropolis, "the province of brick", as described by Madame de Staël, was also about to undergo a thorough change, and almost a reconstruction. To know what London was like early in this century, we may turn to the engravings in Mr. Papworth's own work, *Select Views in London*, published in 1816. Sir Henry Holland, in his *Recollections of Past Life*, 8vo., London, 1872, page 13, relates his early impressions of London architecture as follows :— "The newest and best streets (those north of Oxford Street, then terminating in open fields) were remarkable only for their unmeaning length and utter destitution of all architectural character—imputations still but partially removed. I went through most of the *sights* of London, as they were then catalogued for strangers. It may give some idea of their comparative paucity and poverty to say that I was shown the bald frontage of Connaught Place as one of them.—The picture, too, is still before me of the bare and dismal fields lying outside Tyburn turnpike and Hyde Park Corner—now covered by two new cities, each rivaling many European capitals in extent and grandeur, and in the *individuality* of the dwelling-houses, marking at once the wealth which created them, and one of the most notable peculiarities of English domestic life.—The large substitution of stucco for brick, the removal of the taxes on windows and glass, and the increased height and ornamentation of private houses, have made a marvellous change in general aspect ; but a change so gradual that it

needs a memory of the dreary colouring of the old London streets by day, and of the lurid light of their oil lamps by night, fully to appreciate it."

Though the line of Regent Street had been laid out and formed between 1813 and 1816 by John Nash, still the portion up to Piccadilly had not been completed until 1817. The two churches in its line were built 1820 and 1825. The residences of John Nash and John Edwards date 1823. The Terraces in the Park were later still. But this important work of the day was but the precursor of a vast number of improvements to other thoroughfares required by the increasing population and business of the metropolis. The years 1824 and 1825 saw, among the multitudinous companies then formed, three schemes projected for new leading thoroughfares in the City, which, after those executed at Pickett Street, Snow Hill, and Skinner Street, were among the first proposed in that portion of the Metropolis; Mr. Papworth's services were engaged by both companies. The *first* was "New Mansion House Street", afterwards designated "Greshambury", a thoroughfare to be formed from the Mansion House to the north end of Southwark Bridge. The site was planned, surveyed, and valued, and the scheme estimated to cost £600,000.

The *second* was to be called "Bank Street"; a new street from the Mansion House to join Finsbury Place, Finsbury Square. This scheme appears not to have got beyond the prospectus.

The *third* was designated "The City of London Central Street", in continuation northwards from Fleet Market, running across Holborn Bridge to the North Road. The capital was £800,000. In this scheme, Alderman James Harmer was much interested, and through him Mr. Papworth and his assistants obtained a very necessary introduction to the monarchs of that, then, vile locality, before commencing the survey and valuation. Mr. Galloway, also connected with the scheme, wrote to Mr. Papworth, "May

30; Mr. Henry Brougham has seen the plans of our Improvements, together with the Slaughter Houses, and he highly approves of the whole, and he has promised me his warm support. The primary object of his wishing to see me was about the London University, of which he gave notice the other evening in Parliament, and he thinks the "Central Street" would be an admirable spot. He wished me to recommend him an able Architect to give a plan and to superintend this great work. He has made an appointment for you to meet him next Friday morning at 11, at his House, No. 5 Hill Street, Berkeley Square. I hope this will be a grand affair for you."—"July 14; I hope you have drawn up the specification for the new Fleet Market."—"I am persuaded you may make a fortune out of this scheme," wrote Mr. Galloway very kindly in January of that year (1825); at the end of which the great panic put a stop to the further progress of such works. On December 14, James Morrison wrote to Mr. Papworth, "All the people in the City you know are at this moment terror struck like a City surprised by an Earthquake. You can hardly expect one to bestow a thought on vertu or pictures. The finest picture in the world to-day would not have obtain'd 100 sovereigns on the Exchange. When we have recover'd our senses I will speak on the subject both of the pictures and Mr. N....."

It was not until 1831-32 that, the Government having passed the Bill for "the New Street from London Bridge to the Mansion House", this scheme, one of the earliest of the City improvements was carried out; while the idea of the second of the above schemes was only fulfilled about 1835-37 under the names of Princes Street and Moorgate Street. Thoroughfares on the lines of the other two have been carried out by the Corporation within the last few years.

From 1823 to 1832, and for a number of successive years, he was deputed by the Society of British Artists to watch their interests connected with the failure of the sky-

lights of their Exhibition rooms in Pall Mall East, and the responsibility of the landlord of the premises. This entailed several anxious examinations and reports, and many interviews thereon with the well-known architect John Nash. The question was perhaps irregularly settled by the introduction of four iron columns to support the large skylight, these, it may be remembered by many, were a great eyesore and nuisance to visitors to the galleries. It was replaced a few years since by an entirely new and more suitable skylight; the architect of which probably knew nothing of the anxieties that had attended for so many years its predecessor. Many smaller works were carried out during this period;—as the house, grounds, and a cottage, for Edward May, at St. John's Wood: a cabinet for paintings for Sir Henry Russell, Bart.: large additions to two houses at Frogna, Hampstead, for C. P. Sullivan: large additions to Kew Priory, for Miss Doughty, including laying out the grounds: the part of Richmond Gardens, Whitehall, occupied by J. Irvine: designs for residences in the then newly formed Regent's Park, for W. M. Nurse: laying out grounds at Brentwood, Essex, for — Willan: at Monney Hill House, Rickmansworth, for Thomas Fellows: and for Frederick Cass, at Winchmore Hill: the decoration of the library and dining room, the warming of the house, advice as to the grounds, at Brampton Park, Huntingdonshire, for Lady Olivia Bernard Sparrow (a very large Gothic mansion then lately designed and almost finished from the designs of its architect, Stedman Whitwell), with designs for Brampton Schools, and Graffham Schools: laying out grounds, a new room, and a conservatory, for Mrs. Coutts, afterwards Duchess of St. Albans, at Holly Grove, Highgate: laying out grounds at Clapton for William Amory; at Chorley Wood, Rickmansworth, for John Barnes; and for — Flower at Harefield, Essex; also at Turret House, South Lambeth, for William Heseltine: a design for a Court House for the Marquis of Huntley, at Huntley: design for

a château, or alterations to the fronts of the existing one, for the Marquis Bonneval, near Rouen : improvements to mansion in Mansfield Street, Portland Place, for the Marquis of Sligo : the interior arrangement of No. 47 Leicester Square, for the Western Literary and Scientific Institution, perhaps the first of these popular places for study and the delivery of lectures on scientific subjects ; it was formed 11 July 1825, under the auspices of Henry Drummond, Esq., F.S.A., president, with a committee, of whom Sir Francis Burdett, Bart., the Hon. Douglas Kinnaird, Sir Anthony Carlisle, John Cam Hobhouse, and George Birkbeck, together with many of the residents in and near Charing Cross, were the members : some alterations at No. 43 Fleet Street for Joseph Butterworth : a conservatory, aviary, verandah, etc., for Thomas Todd, at Twickenham : some small additions for John James Ruskin, at Herne Hill ; and a design for "three blinds" to decorate the room, 45 feet long by 25 feet wide, of the Phoenix Bank, at New York, which was built in the Grecian style, and was another of the commissions which reached him from abroad.

At Cheltenham, in 1824, he had an introduction, probably first to Dr. John Shoolbred, for whom he prepared designs for a large detached house ; also a conservatory for Mr. Bott ; drainage and tanks, etc., at Sandford Villa, for William Ingleden and — Shearwood. By these professional services he may have become acquainted in 1825 with Pearson Thompson, the son of the original proprietor of the Montpellier Spa, and the owner of a large plot of land, to which was given the name of the Montpellier estate. The Spa establishment then consisted of little more than the Pump Room, a long room, in front of which was a wide covered walk, the flat roof supported on one side by pilasters. This room having been found to be too small for the increased number of visitors, Mr. Papworth was commissioned by the proprietor to design a new one, which took the form of a Rotunda, 52 feet in

diameter and 54 feet high. The dome was formed of timber ribs on the principle of Philibert de l'Orme, and was covered with copper. This room, it is believed, is still of its sort quite unique in England, and has perhaps no competitor in size, except the Rotunda, 57 ft. diameter, at the Bank of England, erected by Sir John Soane. There was existing at the time the circular room in Leicester Square, 85 feet diameter and 57 feet high inside, designed 1792 or 1794 by Robert Mitchell, architect, wherein to exhibit the Panoramas painted by Robert Barker: another circular room, but smaller, was erected at Kentish Town, wherein the pictures were painted. For this building, at Cheltenham, Mr. Papworth also designed the necessary and peculiar fittings, such as the pump and counter, including the chandelier, which itself cost £150; lodges, a library and a Reading-room, and orchestral arrangements, were subsequent additions.

On the land as laid out for building, he designed residences for the "Straight plot"; Lansdown Terrace; "Circular plot"; a House for Richard Roy; and a Terrace for Robert Morris. In other portions of the town he designed Charlton House for Capt. F. Cregoe; House and grounds for — Armitage, for — Green: a House for — Knight, in Suffolk Square; made two reports on the difficult drainage of the town; completed 1826-32 Suffolk Church, commenced by Edward Jenkins, architect, which was of Gothic detail; designed alterations for — Ellis in Suffolk Square, adding a porch to the portico; a new house (but the designs were departed from in execution) for Captain Daniel Capel, on a plot by St. John's Chapel, which included stables, iron gates, garden wall, etc. Nos. 15 and 16 Lansdowne Place, and No. 17, for — Green; completing his services in that town by designing and superintending, 1827-29, for the Rev. W. Spencer Phillips, the Church of St. John (or Berkeley Street Chapel), in his own tasteful Greco-Roman style: the fittings were also specially designed. I am informed that this edifice was

about 1870 Gothicised to the present taste! He planned the cemetery in its rear: and in 1830 presented to the church a large picture of "The Transfiguration", painted by William Brockedon, author of *The Passes of the Alps*.

During 1826-28-30 to 1834, Mr. Papworth commenced and carried out repairs, and important works in remedying certain defects in the original construction of the houses in Regent Street, occupied by Messrs. Howell and James, in the course of which he formed trussed partitions to the floors, which had sunk, and so secured them; made additions and alterations in rear; and thoroughly redecorated the premises, the business of the firm having been carried on during the whole of the operations, and with safety. The house adjoining, No. 10 Charles Street, was at that time occupied by John Howell; this was redecorated outside with a neat cemented front, and a novel doorway with frontispiece, which often attracted the eyes of the passers-by. In July 1827 the enterprising traveller William Bullock, of whom notice has already been made (page 48), engaged Mr. Papworth to lay out for a new City to be called Hygeia, an estate which that gentleman had bought opposite Cincinnati, on the river Ohio, along the banks of which river the land extended for about two and a half miles. Designs were also made for several classes of buildings such as were anticipated might be first required, including a residence for the proprietor. The plan, with a general description, was published by Mr. Bullock in the hope of obtaining purchasers of plots, some of whom might accompany him in his return. The speculation was, I think, altogether a failure; Mr. Bullock had been deceived in the purchase. In 1827 Mr. Papworth planned for building operations the Maison Dieu Estate at Dover, then belonging to William Taswell. The scheme was not, however, carried out until a few years since. For G. H. Cherry, of Denford, he designed, 1827-28, a new drawing room, a chapel, new offices, a lodge, entrance gates, dairy, and laid out the grounds; and subsequently, 1830-34,

made additions in the Tudor Gothic style for him at the church at Denford. For Frederick Cass, who had bought in 1827 the estate called Little Grove, East Barnet, Mr. Papworth effected extensive alterations to the residence, and erected the Stabling, Farm buildings, Cottages, a Conservatory, and laid out the flower and pleasure grounds; and designed some furniture. In 1836 to 1843 numerous other repairs and alterations, works of decoration, garden works, etc., were attended to by him at the request of his client.

Among the many services of an Artistic character requested from Mr. Papworth by Alex. Galloway from this period, are found, as in June 1827, a design "to be classic and very tasteful", for the gold case for a Chronometer which Mr. Cowle is making for the Pasha of Egypt; and March 1828 for a suitable Chain. "We have seen a great many, but none that come up to the mark. There is just time to have one made, provided it is put in hand to-day. Will you therefore, my dear Sir, sketch out something that will be appropriate, having regard to design so that it may not be too expensive." In June 1827 he writes, wishing to consult Mr. Papworth upon the embellishment of a small Steam Yacht, also for the Pasha. In January 1832 he requests a "Design for a Medal for the 'National Political Union, instituted to promote Parliamentary Reform'. The diameter of the medal is to be $1\frac{1}{2}$ inches. I should like you to do something that would be striking, classical, and highly emblematical of the great object. Several other persons have engaged to make designs, yet I shall have more confidence in yours than any of the others.—May I expect it this week?" and, "Jan. 9; I am very sorry that you have not sent me a design for the Medal, because I am persuaded that your ideas on that subject would have been very acceptable. Indeed, I said so much of my friend's capability, meaning you, that you really must do something for me to save my credit. Both sides of the medal may be occupied. An inscription, thus, may be put on one or

both sides, as you may deem advisable: 'Knowledge produces Happiness' and "Union Power". Pray let me have something by Wednesday next, or else I shall get into sad disgrace." In 1832 Mr. Papworth designed two houses in Academy Court, in rear of Chancery Lane, now demolished for the new premises of the Union Bank. In 1835 a new building was added to the premises in West Street; and Mr. Galloway having retired from the business, his eldest son, John Alexander, wrote shortly after for a design for the Railway Station then about to be erected at Alexandria; and in June 1838 for a design for the decoration of the Railroad Carriage for His Highness and his principal Officers, then being made to be sent out to Egypt. Another service for the family was one which he had to render on behalf of many of his old clients, namely, a design for a memorial over the family grave at Kensal Green, which took the form of a tall pedestal, surmounted by an antique funereal chest. Mr. Papworth had already (1837) designed a Monument for erection at Alexandria, to another son, Thomas Galloway Bey, who had shortly before died in the service of the Pasha of Egypt. In 1840 a new Front was made to the lower part of the premises in West Street, converting the manufactory front into a handsome private one.

I have already mentioned (page 54) the name of a client John Allnutt, of Clapham Common. Mr. Papworth now, 1828, designed some other small works, including a dairy and stabling; and during successive years some alterations in the gardens and grounds. Later, an entrance porch with a handsome saloon beyond, leading into the old house, were designed by Mr. Papworth. This Saloon, having an appropriate skylight, was fitted up for and used as a Billiard-room; and then a Picture Gallery was added at the side, which called forth some of the following letters. The first one, dated 1832, Sept. 21, was from Mrs. Allnutt, who wrote, "I laid the first brick of the Picture Gallery. Mr. A. wishes you to digest a plan for the roof

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carrying out a project, fell to Mr. Papworth on too many occasions to be either a source of pleasure or of profit. Mr. Allnutt was one of those clients who availed himself of Mr. Papworth's taste in, and knowledge of, Art. In 1832, May 10, he writes, "I wish to accompany you to see Mr. Morant's pictures, as I should much wish your opinion on the Moderns."—"1833, Jan. ; Look at a pair of handsome solid marble triangular pillars, 4 ft. high, at Christie's—also an old-fashioned Chest of Drawers—very handsome things, but of this you are such a much better judge than I am, that I should like your opinion of it before I bid for it."—"1838 ; Send me a letter after you have seen Reinagle's pictures to say what you think of any of them."

For James Morrison, on his taking 1828-29 a town house in Portland Place, Mr. Papworth directed the requisite alterations for the family for a short tenancy.

In 1829 Mr. Morrison became possessor of the Lake portion of Mr. Farquhar's estate at Fonthill, in Wiltshire. Here Mr. Papworth, from 1833 to 1836, effected general repairs and decorations to the house, and designed furniture, with the arrangement of pictures, and works of art. His attention was, however, principally devoted to the improvement of the extensive grounds, including plantations, new roads, the bridge at the head of the lake, the quarry gardens, etc., entrances, lodges, gates, lamps, garden pedestals, and vases ; seats, and other embellishments. Just after he had been elected Member of Parliament for St. Ives, Mr. Morrison wrote to Mr. Papworth from Fonthill, "1830, August 8th ; You will, I know, be gratified to hear of my success at St. Ives.—If you should be anywhere within 20 miles of this place, I hope you will let me know, that I may send for you. You will like to see this wretched specimen of bad taste and the ruins of one of the finest in the kingdom in what remains of the Abbey. For me I have seen nothing like Basildon, and I shall have to request you hereafter to see Mr. L..... on that subject.

—I want a seal cut immediately, will you oblige me by looking after it?" And, "Aug. 12; Basildon is at a better distance, altho' still too far. But then such a House and such a situation! What a casket to enclose pictorial gems!" Mr. Morrison bought Basildon later, as will be seen. "1836; I wish you would sketch for us some Garden seats for the Grounds with woods of different kinds; the first time your fancy is in the right mood. I want the carpenter to work upon them as soon as he has done what he is about." "1837, July; Fonthill. This place looks beautiful—there is a good deal to be done yet to carry out and complete your final design." "1837, July 17; I am very much pleased with the painting inside the portico; and the Awning, now it is painted, is quite another thing. As I formerly expressed myself disappointed, permit me to tell you when I am gratified.—M. A. M." "1838, Sept. 17; We came down on Saturday. The weather is beautiful. Mrs. M. and the girls have renewed their vows, never to love any place but Fonthill. We shall want some of your finishing touches here this Autumn." "1840, Aug. 14; I am, I believe, what is call'd in love with Fonthill this year."—"Aug. 18; Your bits of colour are very good, especially the external green—that is perfect.—The place looks lovely, but the house wants carpets."

The following letter from Mr. Papworth, addressed to Messrs. Alfred Singer and Co., Potteries, Vauxhall Bridge, touches on the commencement of a manufacture which is now carried out very extensively. The tiles were required at Fonthill. "1837, Dec. 10; The enclosed is a drawing for Pavement Tiles, and fully described. I do not know if any have been made in the same style for the purpose, and am not sure that they are suitable to your manufactory, but if they are and they can be made in a way corresponding with the intentions and at a moderate rate, a great number will be required of different designs, besides these. I shall be obliged by an immediate reply.—J. B P." The reply was, "Messrs. Singer and Co. have received

Mr. Papworth's letter respecting the Pavement Tiles. They are not aware that any such have yet been manufactured in England—"Several attempts were made by the process of inserting a coloured clay forming the pattern, into a block of another colour serving as the ground work. After many trials, nothing sufficiently satisfactory was produced by the firm, and Mr. Papworth's intentions had to be carried out by other means.

In 1831 James Morrison bought the lease of No. 57 Harley Street, and between that year and 1836 Mr. Papworth designed and directed the general repairs decided upon as necessary for occupation by its new owner; designed the rich decorations to the chief apartments, including the caissoned ceiling to the Gallery on the first floor; the very ornate cases and fittings to the Library, with much other furniture, etc. The selection and arrangement therein of many pictures and works of art were also confided to Mr. Papworth's taste. The following extracts from letters refer to the wishes of the client:—"1831, Aug. 14; If your engagements permit you to do so, I should be glad if you would think occasionally on what should be done [at the house he had just purchased in Harley Street], as we must begin as soon as we have possession. The most important things are the Skylight and Library fittings—because they will take time—and *I hope to have your matured taste in Harley St.* If you are arranging the matters in your mind, we lose nothing by the law's delay." "1833, April; I enclose a cheque for £....., the amount of your professional account. I must add my thanks for many attentions and valuable services which you will not allow me to pay in any other way." "1833, May; The Flower garden ought to be made forthwith, which I dare say is done already. The Sideboard is home; it is the most beautiful piece of Furniture I have ever seen. The Water-Colour Exhibition to-day. Splendid, and Robson better than I have seen him, but large. I see he is determined to carry his point with me."

"1833. Oct.; We are only anxious now that we have so many things that you should occasionally raise the standard a hole or two. We must decide on looking out only for the superlative very soon." "1838; I send you a writing desk as a specimen of Buhl work, and I want you to design for me merely the case of an Inkstand for the Gallery. I should think it may be in Turtle or Tortoise-shell, or Ebony, inlaid either with brass or pearl, and with gilt or silver ornaments.—Pray try your best." "1840, August 29", after referring to some selection of pictures, continues, "I am very sorry to trespass so often on your time; I can only remind you as my best and only apology that you taught me to covet these things."

It was in this house that Mr. Morrison, then Member of Parliament for Inverness, received at a *Conversazione* on 8 July 1840 the Council and Members of the Institute of British Architects, having become one of its Honorary Fellows at Mr. Papworth's instigation.

Mr. Papworth seldom kept any copy of his letters to Mr. Morrison on these Art subjects; a few, however, came back with replies written on the fly-leaves. The following memorandum, written about 1831, affords an idea of the care which he took to explain his judgment and taste for Mr. Morrison's decision.

"The Seneca at Evans's is a very good Bust for a Staircase, say the Niche at Fonthill; and the price is reasonable.

DEVILLE'S SALE OF BRONZES.

The Lots marked * would form a very desirable small collection of fine Bronzes.

- *Lot 29, Vases. * Lot 40.
- * — 51, 52, 53 would form a set; or Lot 53 with the figures that you have.
- * — 79, Very desirable, as a specimen of Bronze Art.

- Lot 82, Homer } Library in Harley Street, or Hall
 — 83, Hesiod } at Fonthill
 — 100, Louis XIV, etc., four busts } These will probably
 — 111, Roys and Tazza } not remain in
 } this country.
 — 115, Ewer vase. Will probably reach a very large
 price.
 * — 116, Hercules and Lycas. This being a work much
 higher in art than display as Furniture, a less
 number of competitors may arise, and its pur-
 chase take place accordingly.
 * — 117, St. Michael. *Lot 119, Groups by Fiamingo.
 — 121, The Saviour, 7 ins. high. Clever art and will
 bear inspection with advantage to itself.
 * — 124, Vases. Lot 127, Moses. Lot 129, Vases.
 — 140, Epicurius } Homer and Hesiod are prefer-
 — 141, Solon } able to these.

“The Fire dogs, No. 44, in a future day’s sale, are very fine, and quite convertible to a better purpose. The marble pedestals for candelabra, I see, have lately got some damages, which would lessen the value £5 each.”

Messrs. Snell, after naming the estimates for several articles, add, "1832, Jan. 14 ; Mr. Morrison must notice that in working to your designs, the forms, the moldings, and the quantities of materials, are totally different from articles which are prepared by Upholsterers to meet the market." To one eminent manufacturer, and a friend also, Mr. Papworth found it desirable to write, on his client's behalf, the following remonstrance :—"I fear that your indisposition has continued, and that it has prevented your looking round here this morning. A person called here on Friday evening respecting ornaments in paper, and brought with him two carvings, as he said, made by your order. Of course I gave him no instructions, and told him that I could not consent to their being done in paper, and he replied that he would immediately see you

and report accordingly. Had the carvings been prepared for composition, I should have said they were not done in a style at all suited to the object, nor containing an iota of the feeling by which only I can be gratified, and which must be obtained in all matters in which I am concerned, and without obtaining which I should fail most egregiously in duty to my employers, and sacrifice my reputation, although an humble one, for the possession of good taste in these matters, which shall not be my fault if it be injured. Besides, the things in this instance have been matters of competition, and both parties were informed that the ornaments were to be modelled and submitted to me, and perfected as might be desirable. This clear and distinct condition was certainly taken into account by both, and I should think it exceedingly unfair to allow an omission of what I consider important matters, and of some value, if I were not to require of A what I should have expected, and as usual had found, from B. It is to me a subject of great regret that you do not like to have the advantage of my aid in producing the perfection that I wish always to obtain ; and having lived so long in Art, I know that no second person can possibly see the full extent of the object in view, and that it must have all the assistance I give to it to be quite right, and I trust no one has reason to say that I confer it with hesitation, nor make it painful by doing it uncourteously."

For Messrs. Morrison and Co., Mr. Papworth, in 1829-30, combined the several warehouses in Fore Street into a new Warehouse, and altered the dwelling-houses by putting a new Front, as already related (page 72). In 1831-35 another warehouse was added from his designs in Milton Street, the two presenting a range of seven windows in extent; another house was taken in Fore Street, and an extensive warehouse or packing room was built on the site of Greyhound Yard, in the rear.

In 1829-32 Mr. Papworth designed extensive alterations at Holt, in Norfolk, for Charles Nevill, in the Domestic

Gothic or Tudor style, including additional chief dwelling rooms, with the embellishment of the external walls, new kitchen department, and communications with the house. In 1830-32 he designed the ranges of Cabinet makers' Workshops in the Gray's Inn Road for Messrs. George and Thomas Seddon; and in 1836 the large open sheds, the veneer drying, and other sheds. These premises are now used as a Hospital. In 1830-35, on an introduction to William Leaf of Park Hill, Streatham Common, he designed for him the exterior and interior finishings of the house then being erected; a large Conservatory; works to the flower garden; summer seats; much furniture; a highly decorated Lodge, with the entrance gates; the pinery, greenhouse, succession houses, etc.; a stone verandah to the garden or bow front of the house; with an aviary adjoining the conservatory; and many other garden works; while in 1840-1 he designed and carried out a Billiard-room, etc., as an addition to the main building.

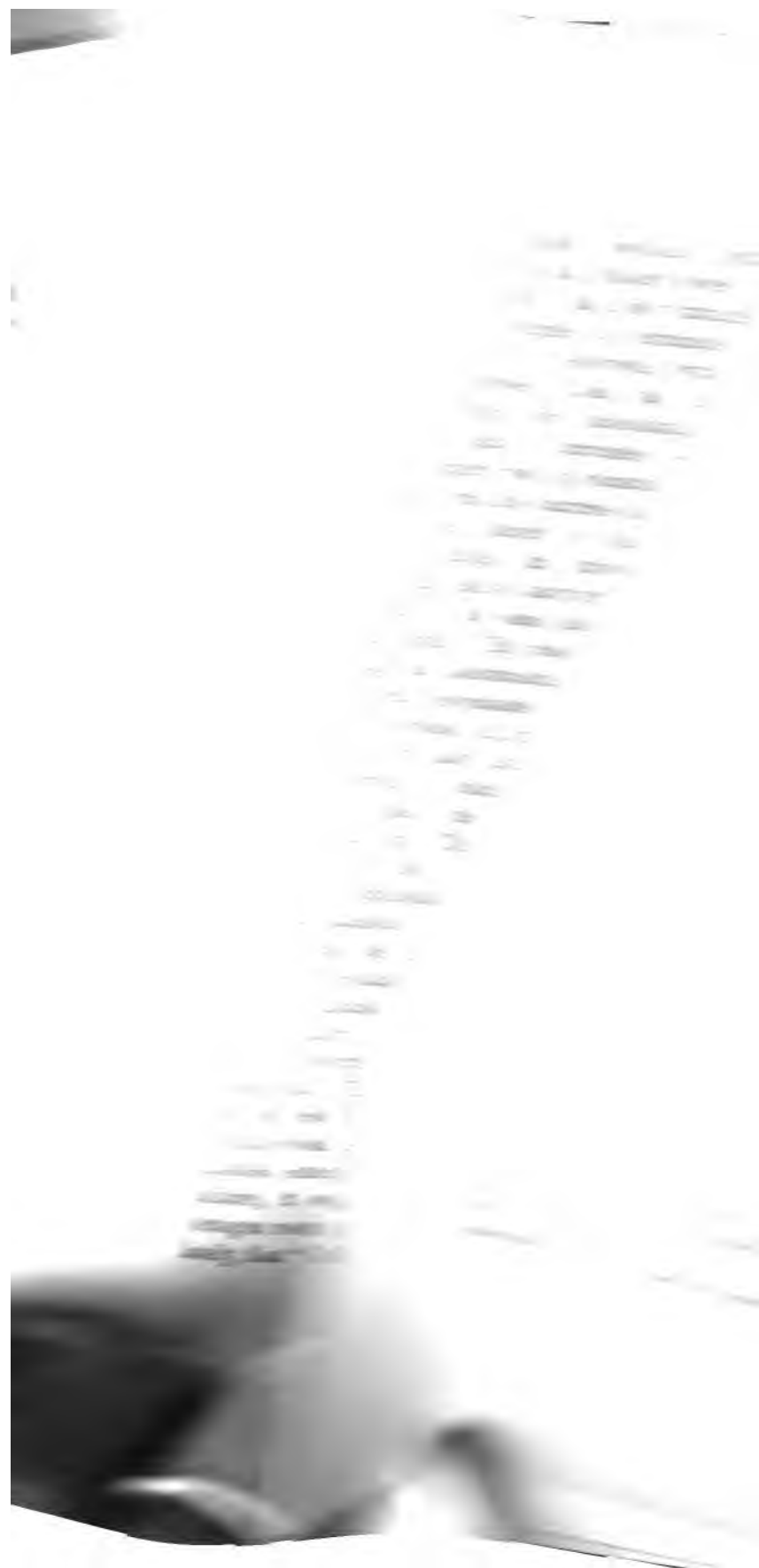
Mr. Papworth was again engaged in 1830 by Alexander Murray of Broughton, son-in-law of the late Earl of Lucan, at his seat at Cally in Kirkcudbrightshire. As early as 1824, he had designed a Dairy, a Park Entrance, and Lodge, and the private Chapel attached to one of the wings of the mansion. Now (1830) he designed a Deer Keeper's Lodge; an Academy or School House, with dwelling attached, of a decorative character; and commenced important alterations in modernising and enlarging the Mansion (which had been originally designed by William Adam, the father of the more celebrated architects of the same name). It was a plain structure of no great pretensions, with, unfortunately, four windows in front, thus presenting no central feature. The principal apartments and Entrance Hall were heightened, and elaborately molded and embellished ceilings were formed to them; enriched dressings to the doors and windows to adapt them to the new work; and these rooms, with the others, were carefully painted and decorated under his

directions by workmen specially sent from London. Handsome fire-grates and fenders were designed to accord with the other works ; and new fittings for the Library. To the front he designed an entrance hall or Saloon, 34 feet 6 inches long by 16 feet wide, with steps and a landing 11 feet wide, between it and the house ; the Portico in front of it, having four monolithic columns, projected sufficiently to admit of carriages setting down under it. The whole exterior was in Granite, the columns being obtained partly from the quarries at Kirkmabreck and from Craighder. The interior of the Saloon was lined and paved with marble, Mr. Papworth's carefully detailed drawings being sent to Italy for execution in that material ; while blocks of the same marble were sent to Cally, for additional works. This Saloon was connected by granite fence walls and balustrading with the old wings, and some other external decorations executed. The old wing on one side was refronted in granite, and adapted for private apartments for Lady Anne Murray ; a very richly decorated corridor of communication was formed from the house to them ; the chapel redecorated, and a flower garden laid out. The other wing was also refronted and enlarged for new offices, to correspond. Various other works of completion were effected up to 1842.

This mansion, one of Mr. Papworth's most important works, and one in which his taste had free scope, ranks high in Scotland. A Scotch artist stated that it holds its own against Hamilton palace, the renowned edifice of that country. On July 21, 1841, Mr. Morrison wrote to Mr. Papworth from Carlisle, " We were yesterday at Hamilton. There is nothing but the Cabinets to envy, and the best of these have been made up by Hume. The Dining-room is the only one of the new rooms which is finished (except, by the way, the Library, which is a great failure), it suggests more marble and scagliola for the Octagon room at Basildon." It was stated in a newspaper lately, that " Cally is the residence of a gentleman who owns

a large part of the county, and has estates in other localities. The residence is palatial; the spacious entrance hall is paved with marble, the steps are marble, its walls are lined with marble, and from it you pass to suites of rooms in keeping with this introduction. At a moderate estimate I should say £40,000 would be required to build it to-day. The stables, offices, and gardens are worthy of the house." For Alex. Murray Mr. Papworth also renovated, 1837-39, Orleans House, Twickenham, well known as the former residence of the Orleans family before Louis Philippe ascended the throne of France; and designed various works to complete the domestic accommodation. In 1837 he designed a church for erection on the estates in Scotland; and in 1834 additions and general improvements to the house on Mr. Murray's estate at Killibegs in the north of Ireland, including stabling and stable-yard; and 1839 designed a chapel for the tenantry there.

Some small improvements were effected in 1832 at Fonthill Church for Rev. J. Still; and at Chicklade Church, for Dr. Dawe; and Mr. Papworth in the same year designed, for James Hannen at Dulwich, various works, principally in the Garden, as flower beds, a forest and garden seats, fountains, a Venetian tent, a Conservatory, and a Summer-house; with stabling and farm buildings. At Crouch End, near Finchley, for John G. Booth, he added a pavilion to the country house, new fence walls, etc. His old and friendly client Richard, second Earl of Lucan, wrote in 1832, "I have many things to show you and many more to consult you about, for-I can't feel any confidence without your confirming my taste, of which the little I may have I thank you for——" In a later letter he writes, "Somehow or another when I go to you we get to talk about various things that you render so interesting that I often come away without what was the more immediate motive of my visit. I yesterday left behind me the sketch of the pedestal." In another



tions to Hilfield, at Yately, Hampshire, for Capt. H. B. Mason, R.N. : 1835 a Conservatory, with reparations, at No. 4 Gloucester Terrace, Regent's Park, for Mrs. (Thomas) Wyatt : New works and reparations for Mrs. Simpson, and repairs, with a conservatory, etc., for Christopher Graham, both at Herne Hill ; a Conservatory and laid out the grounds at Clapham Common, for J. T. Betts : 1836 renovated, with additions, and decorated Gloucester Lodge, Regent's Park, for J. Cryder and S. G. Martinez : designed the House, with Farm buildings, for George Crow, at Ornham, near Boroughbridge, Yorkshire, and laid out the grounds : and 1836 the decorations and finishings for Dining and Drawing rooms, at Philadelphia, for W. H. Robertson ; all the materials ready for the works being sent to America, under Mr. Papworth's directions. In 1837 he designed a large Public Fountain submitted by Messrs. Austen and Seeley for erection at Brighton, in commemoration of the Accession of Queen Victoria. In 1838 he laid out the Garden, designed new verandahs, with other improvements, to the house in Church Lane, Kensington, then about to be occupied by H.R.H. Princess Sophia of Gloucester : and designed a Monument to Sir Charles Grey, Bart., in the Kensal Green Cemetery.

During the year 1837, Mr. Papworth was energetic in assisting C. Poulett Thompson, President of the Board of Trade, to establish the Government School of Design. On its formation in 1838, the post of "Director" was offered to and accepted by him. He gave up much professional practice to prevent any interference with his duties and almost daily attendance at the Schools. This engagement will be adverted to subsequently.

A description of *The Porch of Chartres Cathedral*, in 1836 ; and another, *The Doge's Palace*, at Venice, in 1837, both for the *Forget-me-Not* annual, are his last literary contributions, except those written for the Institute, as named hereafter.

While recording (page 79) Mr. Papworth's employment

at Fonthill, reference in the letters is made to "Basildon", an estate which James Morrison had had it in contemplation for many years to purchase. In 1838 he became the possessor of Basildon Park, Berkshire, the seat of Sir Francis Sykes, Bart. This noble mansion, erected about 1776, had been designed by John Carr of York, for that family; it is one of that architect's best works of the class. Soon after the purchase Mr. Morrison wrote to Mr. Papworth as follows:—"1838, Sept. 17; We shall soon *not* want a Town House. In three years all the best Physicians will recommend a ride in a steam carriage an hour before dinner as much better than a ride in the Park, and my cards will run thus;—Train off at 6; dinner on table 7 precisely; return steam up at $\frac{1}{2}$ past 10; carriages to be at Paddington at $\frac{1}{4}$ past 11; Brunel and 50 miles an hour!" The Great Western Railway at this time was not *open* beyond Reading. Many of the chief rooms of this mansion, such as the Dining-room, Octagon-room, and Library, had never been completed. During 1839 and 1840 elaborate moulded and caissoned ceilings were designed by Mr. Papworth, and decorated and embellished under his directions; some of the door-cases modernised, a magnificent marble chimney-piece, carved by — Nicholls, and an elaborate steel and ormolu fire-grate designed to correspond, were inserted in the Octagon room; and a general restoration effected of the Mansion and Offices with modern conveniences. Appropriate furniture was designed, much of which was not carried out, with curtains, picture frames, etc. He designed or adapted several Cottages and Lodges, and made a few improvements in the flower garden; the grand old park itself requiring little alteration. The new line of wall, with the entrance gates, and ornamental piers, etc., as seen from the Great Western Railway, were some of the last works done from Mr. Papworth's designs and under his superintendence. A design for new Stabling, coach-houses, etc., had been prepared in 1844, but on a request made by the client for the "de-

sign", it was, under peculiar circumstances, declined to be parted with, which led to a separation. The sorrowful termination of the life of this millionaire is perhaps sufficiently well known not to be further alluded to here.

Among the many letters Mr. Morrison wrote to Mr. Papworth, occur the following references to his designs and services. "1840, May; Basildon is very nice. The men have finished the Pleasure ground—" ("1841, June 18; With this is sent the drawing for the Carpet of the Octagon Room, and others.—J. B. P.") "1842, July 20; Pray do just as you like at the Lodges, only let me know the cost beforehand." "Your Dressing room is very successful, and so is the Ceiling of the Octagon Room, and I may add, the bits of colour'd glass in the back staircase. The Colour of the Library walls is good—poor in effect, as mere paint must be—" "The Picture Frame at Ackermann's is capital, just the thing. The more I think of your new Indian notion for the so-call'd Chinese Room, the more I like it. May you be as happy as you were in the Etruscan. Pray get on with designs for Tables, Chairs or seats, and Sofa, as well as Blinds." "The moulding in the Library, the Blind in the Bath room, and the things done by Holland, are all highly approved—not of course forgetting the Picture frame made by Ackermann." "Mrs. M. tells me you are against the Carpets and they are consequently damn'd—but what say you to the Table Cover for the Saloon." "1843, Feb. 2; You must give me a full and complete plan for the Planting of the Park and parts adjoining." "1844, Jan. 8; We are in full operation. My navigator is already calling out for directions, and does not know what he shall do if the Ar-che-tect is not here on Monday or Tuesday."

Few drawings of these works are to hand, for the Solicitors at the separation considered that "the drawings were the property of the client", and so required them to be given up. Such drawings, it is well known, are not of the slightest use to the Client after the work is completed,

witness which many long years of esteem would have carried us, had we not unfortunately received news of the meeting too late. We can only, therefore, say that the ceremony was attended with every feeling which could enhance its gratifications on all sides to the givers and the receiver. The inscription read as follows:—

“TO JOHN BUONAROTTI PAPWORTH, M.I.B.A.,
ARCHITECT TO H.M. THE KING OF WURTEMBERG,
FIRST DIRECTOR OF THE GOVERNMENT SCHOOL OF DESIGN IN ENGLAND, ETC.
THIS TESTIMONIAL IS PRESENTED, BY A FEW PROFESSIONAL FRIENDS,
UPON HIS RETIRING FROM PRACTICE,
AS A TRIBUTE OF THEIR RESPECT AND ESTEEM,
FOR HIS TALENTS AS A DISTINGUISHED ARCHITECT, AND FOR HIS WORTH AS A MAN.
JANUARY 1847.

THOMAS ALLASON	CHARLES FOWLER	CHARLES MAYHEW
SAMUEL ANGELL	E. M. FOXHALL	*W. A. NICHOLSON
GEORGE BAILEY	GEORGE GUTCH	JAMES NOBLE
CHAS. BARRY, R.A.	GEORGE GWILT	W. M. NURSE
THOMAS BELLAMY	P. HARDWICK, R.A.	*GEORGE PAPWORTH
W. J. BOOTH	*J. D. HOPKINS	W. F. POCOCK
J. BURRELL	JOSEPH KAY	JOHN SHAW
R. CANTWELL	H. E. KENDALL	*J. STOKES
C. R. COCKERELL, R.A.	*SAMUEL WEST	WILLIAM TITE
T. L. DONALDSON	J. LOCKYER	*JAMES THOMSON
	J. LOCKYER, Jun.	

* Pupils of J. B. Papworth, Esq.”

“A long career of talent, usefulness, and exemplary conduct in every relation of life—an honour to the arts he practised and adorned; and as a member of society entitled to the respect and warm regard of all who knew him within that kindly circle—we cannot but congratulate Mr. Papworth on this gratifying tribute to merits which have won for him the high opinions of eminent contemporaries, pupils and other admirers, testified by so appropriate a gift. As an heirloom, it may justly be valued by his descendants, among whom are individuals already distinguished in pursuits similar to those of their father. Since writing this, a friend who was present has kindly

communicated to us the following particulars. The inkstand was presented by Mr. Cockerell, R.A., to Mr. Papworth on his 72nd birthday, with a speech, in which he mentioned that he had been urged by the Committee to do so, as it was felt that he would naturally be more pleased with it as being delivered by the hands of the Professor of Architecture in the Royal Academy, and consequently the first Architect of Her Majesty, and ostensibly of the highest position in the Profession. He adverted to the following reasons as those which prompted the Testimonial, viz., 1. Mr. Papworth's defence of his pursuit as a fine art in evil times when there was no architect to be found to sustain the reputation of his profession in England (after the death of Sir Wm. Chambers) ; 2. Mr. Papworth's reputation in consequence of the use of his pen and pencil from that time, in a practice of nearly fifty-five years at home and abroad, for extreme delicacy and purity of taste, in elegant and fanciful, as well as for severer and classic, designs, both for works in all kinds of civil architecture, and for the interior decoration of those edifices ; 3. To the changes of Taste in the various departments of manufactured art, which had all benefited in turns by Mr. Papworth's employment of them from his own designs (especially Furniture), which Mr. Cockerell was pleased to say had been, no less than his greater works, begged, borrowed, and stolen in all directions ; 4. To his zeal in promoting the formation of the School of Design ; to his example in forwarding the union of the art of Landscape Gardening with that of Architecture, and to his works on that subject and on the Dry Rot, in which matters all who could justly call themselves architects now took deep interest ; 5. To the high reputation acquired and retained by him for unflinching integrity maintained in a profession the most of all exposed to improper influences, and to the rapid acquisition of wealth by dishonest means ; 6. To the gratification the subscribers felt in offering such a Testimonial, which could only be equalled by the satisfaction Mr. Pap-

worth must experience in having done his duty as a good citizen by bringing up two sons of promise to equal their father in his own profession ; and by his receiving, on retiring from active life, such a proof, although small, of the esteem of those men, who, of all the world, were best fitted to be judges of his merits and his worth.

“To this address Mr. Papworth made a touching reply, to the effect that this honourable and honoured memorial was accepted as a matter which had been all his life his ambition, without which his solitude in the country would be miserable. Exhausted with the efforts of a most active and anxious life, and nearly blind, he felt he was not likely to live long enough to forget that his friends had judged him as kindly and as justly as he had endeavoured to deserve. Nearly exhausted, he was only able shortly to thank Mr. Cockerell and Mr. Donaldson, the proposer of the Testimonial, and the gentlemen present, who attended at so inconvenient a time.”

The pupils, some of whose names occur in the Testimonial, comprise Samuel Benwell, who proved of some talent but died early ; his own brother George Papworth, who left London in 1806, became eminent in Dublin, and well known throughout Ireland ; also his own brother Robert ; James Thomson, who entered the office, as previously stated, and settling in London, gained a good practice and reputation ; William Adams Nicholson, who settled at Lincoln, and had a very respectable practice in that and the adjoining counties ; Charles Edwards, who left the profession ; John Douglas Hopkins, also eminent in the engineering profession, and very talented ; Samuel West, who left the profession for that of a portrait painter ; and his two sons, John Woody, and Wyatt, Papworth. Many other names might be mentioned as assistants and clerks, who studied for a time in the Office, and who have acknowledged the benefits they received ;—as William Knight, who left in 1824 to superintend as Assistant

Engineer the erection of London Bridge, under John Rennie ; George Henry Stokes, subsequently son-in-law to, and partner with, Sir Joseph Paxton ; the late George Guillaume, of Southampton ; and Thomas Latter. Those who chose to do so learnt their profession in his office ; for Mr. Papworth was never satisfied unless one at least was at his side whilst drawing ; the more important letters were, in later times, written out or copied by hand (machines were not then in use), and the drawings traced, both being explained when desired, so that the clerk could attend to the matter if necessary. The office hours were 9 to 7 o'clock, with only an hour of the time for dinner. " Hard times", thought the pupils and clerks, yet one of them said subsequently he found, when he was in practice for himself, that he had to work much harder ! But, never idle himself, he could not allow them, or his sons either, to be idle ; so a copy, a design, or a new subject for study, was always in hand. They were treated by Mr. Papworth as gentlemen, and all were welcome to the house afterwards, he watching their progress and helping them forward. They were looked upon as friends by himself and family.

Besides the Societies already named into which he was admitted, he became in 1805 a member of the Society for the Encouragement of Arts, Manufactures, and Commerce, and continued so until 1833. He joined 1823 the Artists' Joint Stock Fund, subsequently the Artists' Annuity Fund : was 1833 one of the original members of the Graphic Society, limited to one hundred artists ; and on his retirement had a Diploma presented to him as an Honorary Member of the College of the Freemasons of the Church.

Taking leave of his friends, Mr. Papworth quitted London, accompanied by his youngest sister and his daughter, on 6th February 1847. He had scarcely become settled in his new residence when a sudden prostration

showed itself ; but he rallied for some weeks ; and then after a few days' confinement to his room, died quietly at 4 o'clock in the morning of the 16th June of the same year, aged 72 years. His features after death presented an expression of mildness, perfectly in unison with his gentle yet cheerful disposition. He was buried on the 22nd on the north side of the Churchyard, a position he had spoken of many years previously.

Young at a period when great license was taken in views of religion, he studied for himself the writings of many of the esteemed preachers of the day ; and, as he more than once said, attended the places of worship of all sects, orthodox and dissenters, finally selecting the Protestant Church of England, believing its doctrine to be the soundest and purest. In this he brought up his family ; and was wont to prevent anyone arguing with them on other doctrines. Passing through so many political changes, he was never a politician—art has no politics.

His personal wants were few, his habits regular. He had never been an early riser ; there was a joke of long standing in his office in Bath Place, that if he had occasion to rise somewhat earlier than usual, he should have his breakfast over-night. His pleasures were of the most moderate sort ; he rarely had large parties at his house, they were not to his taste ; but he constantly had a small circle of artists and other friends of an evening, chatting, himself full of humour ; or sketching, himself eager as any of them ; concluding with a friendly supper : and perhaps a game of backgammon with his Father-in-law, William Say ; or in the enjoyment of domestic life. Of music he was not fond—he so expresses himself in a letter appended, dated 1829. His wife, whom he lost in 1837, artistic, equally of a domestic nature with himself, and of a happy temperament, was esteemed by the families of his clients.

Of him might be said as of Peruzzi, "He died poor,

though he had been always in great employment. They who were indebted to him were not always very ready to pay, and he was too modest to demand his right, by which means he lost a great part of what he had fairly earned" (CHALMERS, *Biographical Dictionary*).

From the preceding pages, in which many ordinary services of an Architect, those in the matter of Valuations of Property, and of Dilapidations, as well as Arbitration Cases, have not been mentioned, it will be observed that Mr. Papworth's life had been one of active employment, and that his career was mainly devoted to modernising and embellishing with taste the existing edifices belonging to numerous members of the nobility and gentry. His works, professional and literary, occupied nearly the whole of his time, for he rarely took a holiday—twice only did he leave England, and then but for a few days in each trip; and on the occasions when his family were in the country, he merely spent a day or two there when going or returning with them. "He must have studied Art at the fountain head", has often been said of him; yet he was no traveller in the modern sense; he made no Continental Tour; in his early days it was not considered necessary, nor was it easy in the then state of politics to compass it. Commencing his career as a follower of the Italian school of Architecture, he succeeded beyond any of his contemporaries in so far as Classic design and its careful delineation could effect; leading the School of the Greco-Roman professors. His genius was his own; his generation scarcely knew the talent that was in him; "What would not this man do if he had the opportunity?" writes Mr. Thomson in his friendly communication. He belonged to no school or academy; he held no diploma of English origin, or titular distinction; he had no rival in his particular sphere. Did his influence in Architectural design extend further than England? When in Paris, in Oct. 1824, he wrote home;—"I ought to tell you that this journey will make me

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with a result not nearly so satisfactory ; but the monied men were then only beginning to appreciate the advantages of Taste in the House. It required another generation or so to bring home the fact to them ; and then Mr. Papworth's successors were benefited. One plaint against a client occurs in his own handwriting ;—" Everything at first, architectural and artistic, was left to me, and the works executed by master Tradesmen ; until he chose, for many things, to have them executed by Journeymen, finding his own materials, by which the cost was not arrived at ; while other works for some years were performed without my aid ; thus was withdrawn from me the real mode of remuneration, and works and attentions were required that could only be paid for by charges for time—there seems to have been a desire to get much done for nothing, and to keep me from all profitable business—."

His mouldings, ornaments, and decorations were modelled cheerfully under his superintendence by the several workmen : the head of one firm had the assurance to say that he was always ready to incur the expense of new moulds for any of Mr. Papworth's designs, and never sold any casts until the bill for those first used had been paid ! Builders and others adopted the " planes " formed to the outline of his mouldings ; and numerous adaptations were made of the drawings provided by him, which were seldom returned unless inquired after, although for years the following phrase, " This Drawing to be returned to the Office of Mr. J. B. Papworth," had been adopted by him, and written upon every drawing. One builder gave up, on retiring from business a few years since, a collection of about fifty drawings, which he had found very useful to himself. A client wrote, " 1825, Aug." (sending money on account) ; " The reason I have not settled the whole is that I cannot finally determine what I shall do about the building of the House. You observe that if the Plans be adopted the £25 is not to be considered as payment for

11.

1000

known firm of Builders; and said, "I never thought Mr. Papworth would have cared to be troubled with such unartistic work," forgetting that "pot boilers" are useful to every Artist. He later confessed his regret that he had not had Mr. Papworth's supervision of the building.

I here subjoin a letter from one with whom Mr. Papworth had during many years frequent business relations, as it appears to express the feelings of all who came thus into contact with him :—

"Dear Mr. Papworth,—To write about your distinguished father would give me great pleasure, did I feel competent. The many years it was my good fortune to receive instruction on works under his superintendence should have left memorials, but I can gather at this time only a recollection of universal kindness, always dealing gently with errors, for ignorance to him was no object for reproach, but an opportunity patiently to instruct; and this was felt by all, masters and workmen.

"When reproof was necessary, it was gently administered. I remember I had thoughtlessly given an answer to a question put to me by an employer for which I should have referred to your father; and on reproof from whom, I urged that I had simply said—'Yes', took up your father, 'very simply'; then after a pause, adding, 'But you meant no harm'. Of your father's great power of drawing I was an enthusiastic admirer, and being even then a great lover of art, derived the greatest pleasure in seeing the facility with which, during the time of my waiting, he would produce a careful bit, and tint and treat it as a work of love, far beyond the requirements of working purposes. I wish I could see a volume of those gleanings added to his other publications. His advocacy for careful and thoughtful drawing was incessant, as you and your lamented brother had frequent opportunities of knowing. In all matters between the employer and the builder he was most just.

Whatever might be the employers' wish, he always held the scales of justice, fearless of giving offence; and I never heard any artisan who did not acknowledge it, though perhaps contrary to his hopes.

"I am now more fully aware of his worth as one in whom was combined *all* the qualities that constitute an *artist*; in whatever form called for, taste prevailed in large as in small works: and this, combined with the most engaging and amiable temper, I believe rendered him universally beloved; while his professional brethren marked their appreciation of his talents by electing him to high honours.

Believe me,

"Yours very sincerely,

"August 1878.

H. B."

And the following :—

"He was a man of highly honourable and deeply sensitive character; devoted to his art; a very effective draughtsman; and respected by his professional brethren," was written last year by an esteemed member of the profession, and nearly the last living of those who knew him during his prime.

Institute of British Architects.

This Society has been mentioned on page 88. Mr. Papworth was among those to whom was entrusted its formation, and his name appears with eleven others, who, at a meeting held July 2, 1834, at the Thatched House Tavern, adopted certain regulations forming the basis of the new Society. These architects were, Messrs. Charles Barry, George Basevi, jun., Decimus Burton, Edward Cressy, Joseph Gwilt, Philip Hardwick, Joseph Kay, Thomas Lee, J. B. Papworth, P. F. Robinson, H. H. Seward, and Geo. L. Taylor. Of these Decimus Burton

alone survives. Messrs. Gwilt, Kay, and Robinson were the three first vice-presidents; Messrs. Donaldson and Goldicutt became the active "secretaries"; and Mr. Papworth had a seat on the Council. In 1835-6-7 he was elected vice-president; and in the latter year, on the strong representations of some members that there had been no change in the list, he voluntarily resigned his seat, to afford the election of Thomas Hardwick. Of this transaction I might have been unaware, but a few years later one of the younger and "indignant" members stated to my father the high feelings of respect that had been felt by them for his action in this matter, and thus preventing any schism or secession. In May 1840 he became again an Ordinary member of the Council. Many letters express the thanks of the Secretaries for his active and very acceptable co-operation. He assisted in the formation of a Student's class, which was not responded to sufficiently to require its continuance for any length of time: and furthered the completion of the material for the second part of the *Transactions*. For the Session 1844-45 he was again elected a vice-president; and on his resignation in 1846 and retirement into the country, he was elected an Honorary Member.

On the 27 July 1835, the first evening, I think, that Earl de Grey took the chair as President, Mr. Papworth read a short paper *On the benefits resulting to the Manufactures of a Country from a well-directed cultivation of Architecture, and of the Art of Ornamental Design*. This paper, and *Suggestions referring to the Stone Beam at Lincoln Cathedral*, read 8th February 1841, are both printed in the *Transactions* of the Institute. A third paper, read 6th February 1843, explaining *The Method adopted by him in 1829, to confine the lateral walls, then inclining outward, of Trinity Church, on Clapham Common*, was printed in the *Surveyor, etc., Journal*, with an illustration.

The Government School of Design.

The formation of the Institution has been suggested to the public by a paper circulating from hand to hand, and gathering during the course of conversations on the subject with no other source, except "We shall some day have a factory, and that even for the National Education," and the speaker is asked to do the Papworth "and I said, and still as I said to you, was a School of Design. It is a project, I think the Committee would be a great support, and in your own words in Parliament. Turn them on, and they may be overthrown. Would you like to give your opinion before the Committee? Our tendency in making our Committee members, and in design, as compared with the French, they are very well at Home and Abroad, and the tendency is to teach drawing as a profession for the purpose. France must continue to lead because so long as she has this advantage over us. Perhaps you would think of some other artists who may be induced or would like to attend. Turn it over in your mind." This "Committee", of which Mr. Morrison was a member, was then sitting, and issued a "Report from the Select Committee on the Silk Trade, with Minutes of Evidence, &c.," printed 2nd August 1832, No. 678.

On 21 August 1835, Mr. Papworth gave his evidence, at the request of Mr. Ewart, before the Committee on "Arts and Manufactures", appointed to learn the want of education in Ornamental Art amongst Artisans, and towards the establishment of Schools of Design. The following paper was probably prepared by Mr. Papworth as for the general tone of his examination by the Chairman:—

"The Arts of Painting, Sculpture, and Architecture in England are encouraged to a great extent by the employment that is afforded to them, but not so the Art of general Design. That, as an Art, has very limited en-

couragement, and consequently there are very few Artists in that way qualified to supply matter worthy of being executed. The branches of manufacture that have made the chief demand for assistance on Artists have been for Gold and Silver work, Ornamental Furniture, Metal and Carved work, Ornamental Glass, China, and for House decoration generally. These have obtained occasional assistance from Painters, Sculptors, and Architects, but at a cost of expense to the Manufacturer that has considerably lessened his demand upon those Artists, and there have been but few others on whom he could *rely*.

"There is a class of Artists called Pattern drawers, employed by Calico printers, Paper stainers, Silk manufacturers, Carpet makers, and many others. These rarely express any power of imagination, or good drawing, and for their resources depend greatly upon Articles introduced into England from Foreign markets—but this supply sometimes supersedes their employment altogether.

"Manufacturers lament exceedingly the want of adequate assistance for their purposes. In Design, Judgment, Accuracy of Drawing, and in knowledge of, and Arrangement of Colour—and they would readily pay even for the best assistance, if the use of that which they pay for was by Law so protected to themselves, for a reasonable time, that they might have re-imbursement, but it has often happened that when a Manufacturer has paid for a good design, and has had the pattern carved at a considerable expense, intending to have it executed in silver or some other valuable metal, that from the dishonesty of his workmen, another person has forestalled him by bringing out the same thing in lead or cast iron.

"Piracy is so common in works of Art, even of Architectural Ornament, that Artists will not execute a fine design on their own account—well knowing that as soon as they sell one plaster cast of it, they have no further hope of benefit—and thence the absence of original matter in Vases, Tablets, Foliages, etc., of which England possesses

few or none that are worthy observation. This absence of protection has induced many Manufacturers to seek a style of ornament capable of being executed with facility by workmen unpossessed of theoretical knowledge and of practical accuracy. This style has been fostered to a great extent and erroneously termed that of Louis XIV, but which in fact is the debased manner of the reign of his successor Louis XV, in which grotesque varieties are substituted for Classic Design, and it is admitted that Designers and Workmen of very mediocre talents are preferred to better Artists in this kind of work, for it is little amenable to the criticism of the judicious, and the workmen are usually free from the trammels of Artistic-like education—well-educated Artists are averse to all monstrosities. This style has so long usurped the place of true Art that but a few workmen are to be found capable of performing Ornamental works in the Grecian, the Roman, or the Italian Styles—and hence the Classic Style of Art, as practised by Michael Angelo and Cellini,—as designed by Le Pautre and others, and given in valuable documents by Piranesi, is almost lost to this country, and to its Manufacturers.

JOHN B. PAPWORTH.

“ Aug. 20, 1835.”

The *Report* of the Committee was printed by order of the House of Commons, 4th Sept. 1835, with the evidence of the various witnesses. It is a valuable and interesting record of the several views entertained of the state of Art for manufactures, and of the requirements of a School of Design or Drawing.

In March 1836, H. Bellenden Ker writes that he had been directed to consult Mr. Papworth respecting the formation of a School of Design; he, Mr. Papworth having been selected by Lord Melbourne, through Mr. Charles Poulett Thomson, afterwards Lord Sydenham, and President of the Board of Trade, to undertake it; in April he was in consultation with, and submitted his views in

writing to, the President, on the formation of a "Royal Academy of Art in Ornamental Design", which, however, resulted in the Government School of Design. A provisional Council of fourteen persons was appointed, and in December, after several meetings, it was arranged that Mr. Papworth should be the Director, to take the general superintendence of the Schools and of the masters, and to afford such assistance and instruction as his Professional avocations would allow, being always, except from unavoidable absence, in attendance on an average, on three days a week at least. For the talents, time, and energy, thus devoted, the Director was to receive £250 per ann. The Parliamentary Grant for the first year was £1500! Rooms at Somerset House having become vacant by the removal in 1836 of the Royal Academy of Arts to the west wing of the National Gallery in Trafalgar Square, they were appropriated to the purpose of the Schools; and Mr. Papworth entered on his functions. The designs for the arrangements of the desks, tables, hoist for the models, stools, and other appliances; the purchase of the Casts, Books, and patterns for studies and examples were left to him, as also the selection of the Teachers, who were Mr. Lambelet and Mr. Spratt, and Mr. Leigh for modelling (who subsequently set up the Drawing School in Newman Street, with so much credit to himself and his pupils).

"It having been considered important that instruction should be afforded to those engaged in the preparation of Designs for the various branches of the Manufactures of this Country, a grant was made during the last session of Parliament for the furtherance of this object. The School of Design has been established for the purpose of teaching *design*, including light and shade, colour, modelling, perspective, etc. Lectures will also be occasionally given on the principal subjects connected with ornamental art" (LOUDON, *Architectural Magazine*, 1837, iv, page 350). The Institution commenced on May 1, 1837, and was

opened on June 1st. The Morning School was open from 10 to 4 daily, except Saturday, and then from 10 to 2; Terms 4s. per week. The Evening School from 6 to 9 every Evening, Saturday excepted; Terms 1s. per week. In April 1838 the number of Students attending in each month was about 85, and nearly 140 had already partaken of the benefits of the School.

No man was at the time so thoroughly fitted for such a post as Mr. Papworth, from his long practice in making designs for works of all kinds, in art and manufacture. His practical education, his sound judgment in all matters of taste, his clear eye for colour, and his knowledge of all styles, and their differing phases; his clear perception of the Principles of Design, not only in Architecture, but in Painting, eminently entitled him to the distinction. "It was entirely from the devotion of my mind," wrote Mr. Papworth, in June 1838, "to promote as much as lay in my power the formation of a School of Design, that I was induced to receive the honour which Mr. Poulett Thomson conferred on me. In the matter of income it did not add one shilling, for I gave up business equivalent to the amount received, that I might be able—amply—to fulfil the anxious duties that I had undertaken."

The Public little understood the true object and purpose of the School; designing was supposed to mean drawing only, and drawing, by many, was considered necessarily to comprise the human figure. Mr. Papworth's principle of education in Art had always been that ornament was the foundation of drawing and design. The human figure was, and is, considered by many Artists to be the foundation of design, in the sense of drawing, as evidenced in HAYDON, *Correspondence*, etc., 1876, vol. i, pages 197; 397; 430; 446; and in his letters to Lord Melbourne and to the President, given in vol. ii, pages 233-4, and 242, etc. It will be well, therefore, to give extracts from some papers written by Mr. Papworth, relating to the object of the School.

"In this School the Art of Design is taught; meaning the power of creating new combinations of form and subject, in Ornamental Art, with the advantages of a complete knowledge of the best works that have preceded, in common with correct drawing, refined fancy, and sound judgment."—"The Students were to be confined within the objects of the Schools, namely, to amend and advance the interests of Manufacturers and Ornamental Trade. The School was intended to be supplied by persons already capable of drawing well; nevertheless it has many students not initiated to the extent required, for careful and correct drawing has been sadly neglected even in the Metropolis. This is amending rapidly, and to an extent not quite expected, even by myself, the most sanguine of its promoters."—"It is only by ample means of instruction that the essential preliminary of Design (correct and refined Drawing) can be acquired, and good Drawing is the basis of Practical Art."

"The Government School is intended to teach the Art of Design, or Composition: and the Pupils are best fitted to enter into it when they have already learned to draw—."

At last, consequent on the establishment and great success of the Institution, some members of the Committee thought it desirable that "to obtain equal efficiency with greater economy (!), the Director and Head Master should be supplanted by one person who would give up his whole time and attention to the Establishment, and that the School might be conducted more economically without reducing its efficiency (!) by a reduction of £200. Hence the second annual grant applied for was £1300!! In a report of the Council, it is stated;—"The abolition of the Office of Director, upon the principle experimentally adopted, will render the services of Mr. Papworth no longer available, and it must be notified to that Gentleman that after the present quarter, for which he was conditionally re-engaged, his services will no longer be required;

in doing so, however, the Council record their opinion of that Gentleman's exertions in the situation which he has hitherto filled, and of the regret which they feel that under the new arrangements which it is their duty to adopt, they can no longer avail themselves of his services. The Council also wish to propose to Mr. Papworth to become a member of their body, by which his valuable assistance may still be derived to the School." At the end of July Mr. Papworth's functions as "Director" ceased, and those of William Dyce as "Professor of Design and Superintendent" commenced. The fee in 1840 was sixpence! yet only a hundred pupils were stated to be in the school! He resigned in or about July 1843, being succeeded by Charles H. Wilson from Edinburgh.

The following drafts of letters were written a few years later, and record his opinion of the change in instruction. "In the manipulation of the Manufacturing Arts, it has been common to employ Artists whose Education has been quite different to the object required. A, has a reputation as an excellent Modeller, and so he is for architectural purposes in cornices, friezes, capitals of columns, and so forth. B, a Carver, working all his early course in the establishment of a cabinet maker; and so on. Even in these, the Modeller and Carver are generally imbued with false notions of Art, as may be seen in the practice of Modellers, in effecting easy work, in making all subservient to the clay running mould—thence making all 'stale, flat, and unprofitable'. The beautiful undulations requisite to please the Connoisseur are absent. The Carver—who unfortunately is rarely a Modeller—cuts his work from a sketch and a false imagination—makes his work hard in effect—intangible to polish, and as unlike the fine examples of the old Roman and Italian Schools, as though he had seen but despised them. The first instruction given to a Modeller or Carver should be Drawing—then Modelling; the use of the gouge and his other

instruments should follow. This course was projected in the School of Design, but has not been followed, and the arts of Modelling and Carving remain as they were before its establishment."

"The highest objects of the Manufacturing Arts are those which lead to the accomplishment of regal and aristocratic requirements—Jewelry and works in gold and silver—articles of Bijouterie—Tissues—gorgeous patterns of satins and silks, laces and embroidery. Following these is the Furniture of every kind which embellishes apartments. The accomplishment of these objects carries with it a sure source of improvement in all the minor matters of Manufacturing Art—even to the lamp-posts and iron railing—which at present are abortions of taste, having in them little symptoms of fancy or of judgment—the iron school is certainly an exemplar of the Bed-post style of carving and extreme absence of good modelling. Can there be seen in the present day an atom of the feeling and talent of Michael Angelo, Cellini, or Perugino? No; the cups and candelabra that are the rewards for Horse race competitions, with few exceptions, exhibit the most commonplace or extravagant combinations of vicious matter that can be readily congregated in such pretensions—"

"The prodigious exercise of Capital in the manufacture of articles of Taste in this Country, has not produced generally more than an approximation, and not a very near one, to the results that might have been expected from the vast encouragement that has been given to it by the Public. The additional aid of the Government by the School of Design, however well commenced, has for the last few years rather proceeded to lead the youthful mind away from exertions toward the manufacturing interests, and has imbued the students with a desire to despise them in favour of the higher branches of Art. It was an object with the first Director of this Institution, that care should be taken to lead the mind to the first

intention, that of aiding manufactures, by giving help, encouragement, and something like honours, otherwise the effect would be to make artists, who would starve, without adding materially to the benefits of the branches."

At the end of 1863 it was stated in a well-known journal that, "Not only were these (so-called) Schools (of Design) little more than Drawing Schools, but they had adopted no regular principles upon which designs were to be founded: the schools had arisen with the view of enabling the English in some measure to cope with our French neighbours in the market of design, and our chief aim was to follow the example of our more advanced rivals. Shortly after the close of the parent of all International Exhibitions, Schools of Design were increased in number, a 'Department of Practical Art' was organised by the Government to minister to the Art wants of the country: a Training school was established in London with the view of educating art masters who should diffuse a true knowledge of ornament throughout the kingdom; and a Museum of works of art was founded." Hence the Establishment at South Kensington with an annual expenditure of about £38,000.

*Works as described in the Catalogues of the Royal Academy
Exhibition.*

- 1794 Design for a Temple.
- 1795 Design for a Villa.
- 1796 Vestibule of a Public Mausoleum.
- 1797 Design for a Villa.
- 1798 Interior of a Triumphal arch.
Bust of Mr. Thomas Papworth.
- 1799 A Temple.
- 1802 A Cottage at Chigwell Row, Essex.

- 1803 Part of the internal of a Public Building.
- 1804 Sketch of proposed alterations to the Principal Front of a Public Building.
Design for the Gateway approach to a Villa now building at Laleham, Middlesex, for the Earl of Lucan.
- 1807 Design for a Conduit to be erected in Huntingdonshire.
The Hall of Hela.
(1808 "Associated Artists", as described on pages 16 and 17.)
- 1814 A Provincial Theatre about to be erected.
- 1815 A Park Entrance designed to be erected in Yorkshire.
A Park Entrance, designed agreeably to the style of the Mansion, the residence of Lord O'Neil, Ireland.
Sketch for an Altar piece, in the private chapel at the seat of a nobleman, intended to combine in its structure architecture, painting, and sculpture.
- 1816 Sketch of a design for a Monument, representing a severed column, now erecting to the memory of the late Col. Gordon, on the field of battle at Waterloo.
Design for a piece of plate executed in silver, for the Honble. Directors of the Royal Hospital for Seamen at Greenwich, and presented by them to Sir Wm. Adams.
- 1819 Sketch of restitutions and additions now making to Dr. Woody's establishment, for the reception and cure of insane patients, at Tamworth, Staffordshire.
- 1823 and 1827 The four façades of the design for the palace at Cannstadt, for the King of Wurtemberg.
- 1839 A finished Sketch of a study for the Garden Front and private entrance of a Mansion on the Continent. Part of a series of designs now making;

- intended, by direction, to embrace some of the features of the Japanese Palace at Dresden.
- 1840 North elevation of Cally, Kirkcudbrightshire, N.B., the house of Alex. Murray of Broughton, Esq., M.P., as now completed entirely in granite.
- 1841 A finished sketch, etc., for the Principal Front of a mansion on the Continent, etc.

The following drawings, apparently made for Exhibition purposes also exist.

- A Stone Bridge over a wide stream, as part of Garden decoration.
- 1813 The Statues of Memnon (Restored) near Thebes.
- 1819 An Octagon Aviary or Conservatory; a highly Architectural design.
- 1815 The Trophæum, which has been adverted to on page 28. It was not accepted. This design was made in honour of the victory of Waterloo, and may be said to have been the precursor of a public competition, of which but little being now known, the following notices may become interesting records of the proposals. In July 1815 the Legislature sanctioned the erection of a grand National Monument in commemoration of the memorable battle of Waterloo; it was to be erected in St. James's Park, as near as possible to the spot where the guns are fired on all military victories and other rejoicings. In Feb. 1816, Lord Castlereagh brought under the consideration of the House of Commons some means of commemorating the services of the Navy. The motion was agreed to. Two monuments were therefore to be erected;—the Trafalgar one, to commemorate the services of the Navy; and the Waterloo one, that of the Army. "On the conclusion of peace in 1815" (writes Haydon, in *Correspondence*, etc., 1876, vol. i, pages 92 and 285), "Lord Castlereagh—and this deserves to be remembered to his credit—obtained a vote of £500,000 for the erection of a Waterloo monument, in which painting,

sculpture, and architecture were to have been united.—A Committee of the House of Commons was appointed—models were sent in, and an official communication was made to the Royal Academy for their assistance;—a reply never arrived at the Treasury: the application was considered by the Council of the Royal Academy, and on the suggestion of Mr. Shee no answer was returned. Lord Castlereagh, disgusted at such conduct, and privately learning the reason, broke up the whole scheme and never proposed it again.”

1817, May 17; The Committee appointed by Parliament to carry its Resolutions into execution, advertised rewards for the two or three best models or designs for such Monuments, to be delivered to them at the British Gallery in Pall Mall, on 30th April 1816. Owing to an unknown cause, they were not exhibited to the public. “1817, June 28; The Committee—determined in favour of the design given in by Mr. Wilkins for the monument for the Army, and that of Mr. Smirke for that for the Navy. The estimate of the Waterloo monument is £200,000, and for the Trafalgar £100,000. The situation selected for the first is said to be the end of Portland Place, next to the Regent’s Park; and for the other Greenwich. It is intended that both shall be immediately begun, with the view of employing a multitude of workmen in the metropolis, at present without the means of gaining their subsistence. The Design for Trafalgar is a plain octangular structure, 45 feet in diameter at the base, raised upon a magnificent flight of steps, and surmounted by a naval coronet. The Waterloo is an ornamental Tower of three orders of columns, around the base of which is a circular colonnade, which resembles one of the most admired remains of antiquity, the Temple of the Sybils in Tivoli.” In the Catalogue of the Exhibition of the Royal Academy, for the year 1826, appears “a model of the Tower of Waterloo, 280 ft. high, as selected by the Committee of Taste”, which was exhibited by Peter John Gandy Deering.

Competitions.

The first public Competition with which Mr. Papworth's name has been found connected is about 1813, a "Theatre for Norwich". A careful geometrical drawing of the Front Elevation was sent to the Royal Academy Exhibition in 1814, which shows all the graces of the Greco-Roman style as even then adopted by him. In 1815 I find mention of "Northallerton Lunatic Asylum", to cost £25,000: no drawings remain. In 1817, "A Debtor's prison, gaol, and house of correction, to contain 60 persons, to be erected at Exeter". These drawings have been preserved, and exhibit his careful study of design, proportion, and tinting though only in Indian Ink. Of these Competitions no further record has been found, a long search in the newspapers of the day would be necessary to obtain any information.

In 1819 was advertised a competition for a "New Post Office, in St. Martin's-le-Grand". Joseph Kay, architect to the Post Office, made a design for the proposed new building; subsequently a public competition was held. The long statement of the requirements prepared by the officials (which had to be copied by each applicant or competitor) is wound up with, "The Designs to consist of Plans, Geometrical Elevations, and Sections to be drawn to a Scale of 12 feet to an Inch. Each Design to be distinguished by a number or motto, and to be accompanied by a sealed paper, on the outside of which is to be a corresponding number or Motto, and within such sealed paper the Artist will specify his name and place of abode." Mr. Papworth's sealed paper has written upon it, "No. 21", being no doubt the number attached to it on delivery. Eighty-nine persons submitted nearly one hundred designs. These were laid before a Committee of Taste, who were to select a certain number of designs, of which the exteriors were the most commendable. These selected

designs were then submitted to the careful examination of the principal officers of the Post office, who were charged to report upon their relative convenience in respect of internal arrangement: not one, it is stated, appeared sufficiently satisfactory to be recommended for adoption. Three designs were premiated (they were the works of the younger men, I have heard), but the names of the authors are not recorded in S. Smirke's *Account of the Post Office*, in the *Public Edifices of London*, or in Hopper's *Letter to Lord Melbourne*; nor have I found any other details of this competition. The final result has been stated to be that, in consequence of a new regulation in the Board of Works, by which the Government Buildings in the Metropolis were placed solely under the direction of the three architects then attached to that Office, Mr. (afterwards Sir) Robert Smirke, who had not competed, was desired to make a design, which was carried into execution in 1824 to 1829.

The following letter was received:—

“Office of Works, 9 May 1821.

“SIR,—I have it in command to return you the enclosed Paper, together with your Plans, and Designs, for the new Post Office.—I am, Sir, y^r very Humble Servant,

“(Signed) B. C. STEPHENSON.

“John Papworth, Esq.”

When Mr. Papworth opened his portfolio on its return to him, it was found that the three pages of the manuscript “Description” had on them, as they still have, the words, “Mr. Francier to copy”; “Mr. Arabin to copy”; and “Wales”. Perhaps the Drawings shared the same favour. They are good studies of design.

In the same year (1819) a competition was advertised in the *Oxford Herald* for 3 April, for the rebuilding of “Carfax Church, Oxford”. Early in that year, the church

had been declared dangerous, and the Services were discontinued. A Public Subscription was raised; a General Committee formed; and a select committee appointed, as usual, to choose a design. The advertisement stated that the "Committee would receive plans and estimates on 30th of April, and propose to give £30 for the best plan, if the person presenting it shall not be employed to build the Church". Mr. Papworth visited Oxford to survey the site; made his Designs, which were in the late period of Pointed Architecture; attended at Oxford with the drawings, which he, with the other competitors, was enabled to show the Committee. In a letter home he writes, "You will believe me when I say this sort of vagrant begging for business, and soliciting the 'dirty voices of the scoundrel multitude', is very offensive to me. I really hate it, and have once or twice been disposed to cut the matter very short and leave the matter in the hands of the Fates—who, by the bye, are not very indulgent to those who have not the impudent intrepidity to direct or strive to govern them. In a few words, I think this sort of competition is very blackguard work. I am angry at it, even with good chance of success—but enough of this—."

The Committee met 7 May, and selected a fresh design only submitted that morning; on hearing which, Mr. Papworth wrote to the Committee, protesting that as the Designs submitted had been exhibited in the Town Hall, any new Design not so submitted and exhibited ought not to be allowed the right of competition. "It is on the faith that none but plans delivered agreeably to the advertisement will be taken into your consideration towards the fulfilment of the offer you hold out, that Architects are tempted to risk the loss of much valuable time and considerable expense in the hope of final success, so that if new plans are introduced, or others even presented on the same day are withdrawn and amended, and are offered after the 30th ult., to re-enter for competition, I humbly submit, Sir, that they are not applicable to your present

regard. . . . My object is merely to draw the attention of the Committee to the fair expectations of myself and the other Candidates." Mr. Papworth subsequently heard that his Design had on the 12th received decided approbation: he wrote to the Committee, which was to be held on 17th, "to solicit your patronage towards my appointment as architect in rebuilding Carfax Church. . . . I am the more emboldened to press the solicitation because in such cases the successful candidate is usually adopted as the architect agreeably to the acknowledged courtesy of such Committees, who are aware that the premiums offered are not adequate rewards for the exertions and expense incurred, and who know also that a departure from the practice rarely occurs if the Candidate's qualifications and integrity are not questioned." The Secretary wrote, on 21st May, "Your plans were so far approved by the General Meeting, as under all circumstances to entitle you in their opinion to the Premium of £30; but the Plan recommended by the Select Committee and approved by the Meeting as that upon which it is proposed to rebuild the Church is a Plan of Messrs. Harris and Plowman. . . ." "And thus ends the affair," as Mr. Papworth wrote to a friend, "but on the part of the Committee I cannot but think their proceedings most unjust and dishonourable," etc. "I have not an idea that the Committee collectively," the friend replied, "consider they have acted at variance with custom, liberality, or fairness, in accepting a plan that had not been put into their hands by the General Meeting." Among the other designs submitted, those by Mr. Fisher, a builder of the city, and Mr. Rickman, were also approved by the Committee.

In Feb. 1824, the Committee of the "New National Scotch Church, Regent Square", advertised — "Such Architects as are disposed to prepare Designs for the New Church—are requested to apply—etc. The letter of the Architect only whose Plan shall be approved of, will be

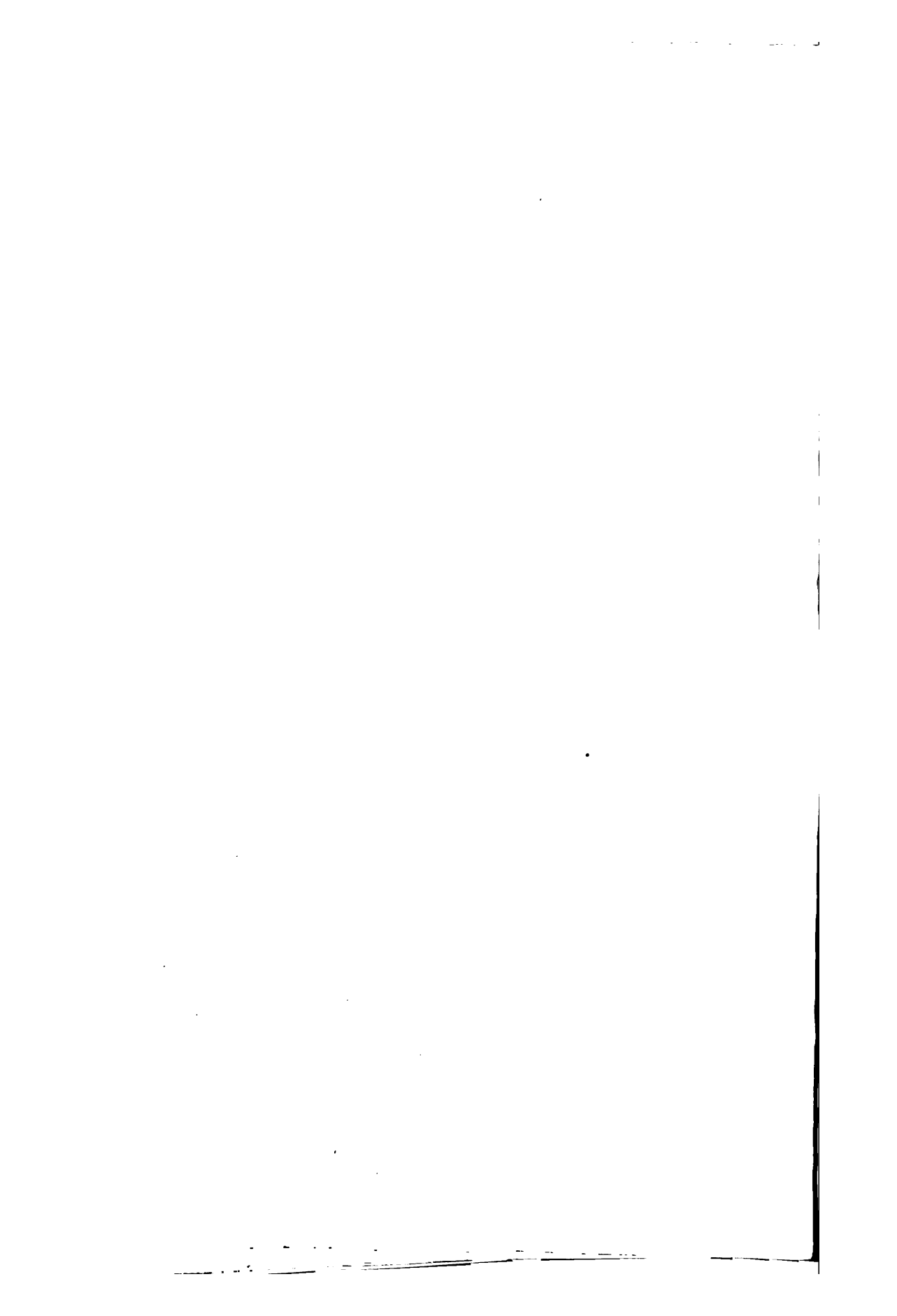
opened. No Builder, nor any person who combines the occupation of a Builder with the profession of an Architect, need apply, until the Committee are prepared to receive Tenders to contract for the Building." A curious clause, apparently, to those not acquainted with the history of the profession, and one which explains the feeling that perhaps occasioned the formation of the Institute. Mr. Papworth was again unsuccessful. Five designs were selected out of the forty-two submitted, two of which proved to be by Robert Wallace, and were selected out of the five. "Unforeseen circumstances" arose, and he was offered his plans and 50 guineas. The present edifice was designed and superintended by William, afterwards Sir William, Tite.

In May 1824, the Committee of "the Royal Manchester Institution" were entrusted by the Governors to obtain Designs for an intended building . . . and to apply to Architects of eminence not exceeding six in number. The Honorary Secretary wrote to Mr. Papworth;—"They desire me to ascertain whether with such a Competition you will be disposed to offer Designs; and if so, to request you to state on what Conditions and within what Time it would be convenient to furnish them." A list of the requirements were forwarded on 30th August, ending with, "The Plans, Elevations, and Sections to be upon a Scale of $\frac{1}{16}$ ths of an inch, the Plans and Geometrical Drawings to be tinted with Indian Ink, without backgrounds, and to be sent in with a Motto with the name of the Author sealed up, addressed to the Honorary Secretary." The site comprised an area of 64 yards by 35 yards, and the sum not to exceed £15,000, including every attendant expense, for the entire completion of the building. A further communication, dated 20th Sept., stated four other conditions, and naming the 20th Nov. as the date for the reception of the designs, "and that no design be received after that period".

In reply to a letter from the Secretary of 13th (Sept.),

Mr. Papworth states ;—"I have the arrangement for the Plans in considerable progress, but deeming it important to get together all the information that can be obtained for a Building dedicated to so many purposes of Art and Science, I am on the point of visiting Paris for the purpose of adding to our Practice in England anything that may seem to be useful in the arrangement of similar buildings in that Country. This will delay the completion of my Plans, but I expect to have them ready early in November." In another letter to the Hon. Secretary, dated 18 Nov., he states ;—"Just as I was about to send to you my Drawings for the consideration of the Committee of the R.M.I., I received your letter, dated the 15th inst., stating that fourteen days further would be afforded to me, and that you trust I shall now be enabled to complete my designs. I presume this letter was directed to me by mistake, because on the 11th inst. I had the pleasure to write to you, stating that my Drawings were ready and would be forwarded to you so as to arrive on or before the appointed day. If any request has been made to the Committee for this indulgence, I beg distinctly to state, and for the information of the Committee, that I have not been a party to it. At great inconvenience, expense, and labour, I have completed my designs in time, and I purposely made this known to you, that the objection might not occur that always attends the prolongation of time in these matters. Not expecting this delay, I am subject to the disadvantages of it. But as it is so arranged, I have only to request that you will do me the favour, at the meeting of the Committee on Monday, to inform them of the above circumstances, and that I am ready at any moment to forward my Drawings to them, if they should desire it—and this I am the more anxious should be done, lest it be imagined that I had not exerted myself to meet the wishes of the Committee, and fulfil the promise I made, to be ready by the middle of November."

On 29 Dec. a letter was forwarded announcing that



vacancy occurred at Kensington by the death of T. F. Hunt, which was filled by J. H. Good. These offices were abolished in 1832.

LETTERS.

On many occasions Mr. Papworth was consulted as to the necessary qualifications in a youth, and the studies to be undertaken to render him efficient for the profession. The following letter was written by him to a lady on the subject; it may deserve to be recorded as the opinion of one who had made himself qualified to act, and was well practised, in the profession.

“DEAR MADAM,—Perhaps the observations which follow may not be useful to Mr. P * * *, yet as the choice of a Profession is of great importance to a young man, I venture to offer them for his service. I understand that he has turned his thoughts to the Profession of an Architect—but as what the term implies is not generally understood, it is *possible*, in the way of explanation, they may assist him in his decision.

“Architecture as a Profession and in the full meaning of the term, besides a competent knowledge of general business, requires that the Professor should be an Artist, well skilled in Drawing, and having a perfect knowledge of Design in Architecture—that he should be master of the Science of Building (sufficient to qualify him for a Builder), and be a good Mathematician and Accountant. Without considering if he be likely to acquire eminence in the pursuit short of so much of Imagination and sound Judgment as would entitle him to the reputation of taste, it is quite evident that to have a reasonable ground of success, he must at least have a predisposing aptitude for Art, as well as for the other qualifications, and to the

want of this may be attributed the circumstance of there being so few persons who follow the Profession—when within these thirty years there have been so many educated to it—I mean, so few who follow it in the proper meaning of the term ‘Architecture’. Some relinquish it altogether—and of those who do not, if the party possesses one of the qualifications in a superior degree, he is often found to cultivate that to the prejudice of the others, and instead of an Architect, properly so called, he becomes a Draughtsman—or a Surveyor and Valuer of Property—or perhaps turns Builder.

“Thus it happens (and the Public does not distinguish between them), there are four Schools (if they may be so called) of Architecture not sufficiently identified for the casual observer—and a young man finds himself very much disappointed when he adopts the one for the other.

“From what I observed of Mr. P * * *, it seemed to me that Mathematics had chiefly engaged his attention, and that Drawing, so far as it included the Art of Design, was not familiar to him. In this case, and considering the desire he has for a Profession suited to the evident aptitude which he possesses, would it not be well to reflect how far the corresponding Profession of an Engineer would be suitable to his wishes? I mean the Profession of Mr. Rennie—it ranks high, and has an open and still opening field for employment. Perhaps I am scarcely warranted in not giving Mr. P * * * credit for possessing the aptitude necessary to become a distinguished Artist, but knowing as I do, from the failure of many young men (studying as Architects), that it is vain to attempt the higher walk of the Profession without it, I prefer, you will perceive, to be more honest than polite, trusting that my intention will be my excuse and my justification also.

“I am, Dear Madam,

“Most Respectfully, Your Obedient Servant,

“8 Oct. 1827. (Signed) JOHN B. PAPWORTH.

"Perhaps I am a little prejudiced by a well-known saying of the great James Wyatt—that he could sometimes make a Mathematician of an Artist, but never an Artist of a Mathematician."

Letters from the Continent.

Paris, 1824, Oct. 5 post-mark; "... as far as Friday night at 9 o'clock—it rains—but if it is fine to-morrow, we go to Père la Chaise—and on Sunday if possible (and only if possible) Brockedon will be on his return home, and of course will bring a letter, but I shall, as you know, lose no reasonable opportunity of letting you hear from me—— It is a constant theme of regret with me that you are not here to wonder at this extraordinary place and sympathise with me, as I know you would, in the thousand feelings and thoughts that it creates in my mind at every instant—— Nothing that I have read or heard of this city gave me more than a shade of it, a likeness that could not be like, for it is all light and lightness—there is no shade—no repose—no, not for an instant, nor is it in thing or place to be found."

"I ought to tell you that this journey will make me very impudent—*In Paris there are a great many things copied from my designs and things executed*; and with a little of a blessing I don't despair of giving them more material to work upon, and to get the credit of it also—Betwixt ourselves, Architecture here is less dependant for its reputation on its Architects than on the vast sums of money that the taste and habits of the People in favour of Buildings have bestowed upon it—in all I have seen yet, the two only admirable things are the inside of the Church of St. Génévieve, and the façade of the Louvre. . . .

"Paris, 5 Oct. 1824; "... After seeing him (Brockedon) off—the Abbé (de St. Yves) and myself, with Mr.

Stanfield (the partner of Brockedon's tour), took a coach and visited Versailles, its Palace and Gardens—the Grand and Petit Trianon with their English Lawns and Shrubberies, until dusk, when we made St. Cloud. On our return, I saw one of their French fêtes—a Sunday evening gala—in all its glory. Of all these you shall have the particulars hereafter at home— On Monday we were much delayed in obtaining the needful signatures for our passports. We then proceeded to view the interior of the Hospital of the Invalids—and thence to a Nunnery called the Hospital of Sick Children. The Abbé knew one of the Nuns, and it obtained for us the view of the whole place—it is fit, in the midst of this delusive scene of riot and dissipation, to have the mind brought back to a knowledge of the fragile tenure of our Natures—to see 420 sick Children, the greater part in bed, bearing in their countenances the index of extreme disease—their little arms as they lay exposed showing the ravages that it had made on their delicate frames—is enough to make us disgusted with the thoughtless and extravagant life of the people here, and even to warn us against it in every time and place. My poor dear little ones were before my eyes the whole time—and I thanked God most devoutly that He had favoured them with the blessing of better health — The Nuns devote themselves to the duties of this Hospital, and certainly nurse them with the tenderest care—they were clean—and silent, there was but one child crying amongst them all, and that was an infant 3 years old, in bed and tormented by a disorder of the eyes—the Nun that was with us went to it and smoothed its little arms and patted it, and that became silent also— Some were at play, and one, almost well, jumped about us so long as we remained in the apartment— But for this Institution all these children would die quickly—their parents not having perhaps the means or accommodation for them, and they have no Charitable Institutions as competent substitutes—but (as the French say), ‘ each has

a destiny to fulfil', and we have no right to challenge the wisdom of the Power that has disposed it, or I could have wished them all dead—poor dears—and quietly in their graves—I think the impression unfitted me quite—for the evening amusement to which I went with Stanfield (who left Paris this morning)—the Académie de Musique (or French Opera)—it is a very fine house and the grandest orchestra (I mean the Instrumental part) I have ever heard—Certainly our Opera orchestra is much inferior to it—the performers were excellent, and the Ballet well got up—I mean, so much as I saw of it, gave me reason to say so—I saw half the Opera—*Virginus*—and half a Ballet—*Golconda*—for here the Ballet takes place in the middle of the Opera, and I left the house at the end of the first Act of the Ballet—not because the Ladies expose their figures pretty much in the dance—and they cannot for the life of them do it more—indeed if the dancing is at all indecent it is because they have petticoats (of cobwebs), that by some accident or other *sometimes* cover them—it is not the nakedness of the Ladies that is the real cause of the offence—it is the affectation of having any covering at all that seems to violate decency here—NATURE is *always modest*.

“So far I wrote on Tuesday Morning—again—(Tuesday afternoon) I take up my pen to say that after another loss of time with the perplexing business of Passports and doing some business for the better understanding of the French Manufactures—we visited the Jardin des Plantes—a mixture of our Horticultural places and the British Museum—with a little of the Beastiality of Exeter Change mixed up with it—doubtless this presents to Naturalists a fine source of reference and study—but it is not in my way—It was immensely crowded—for people seek amusement everywhere, and it is clear that the acquirement of Knowledge makes but a small portion of motive for bringing them to this place—It was curious to see how the Ladies ran after the stuffed Monkeys—of

which there is here a considerable and *valuable* collection—200 varieties, and variety you know in anything is charming—— It is now nearly 5 o'clock, I purpose going to the chief or French Theatre at 6—. . . I am in excellent health, but fatigued and still foot and ankle sore—. . . Wednesday, this being Post day, I finish my letter—I returned at $\frac{1}{4}$ past 10, having seen Molière's *Tartuffe*—admirably acted.—The *Hypocrite* of Drury Lane is an imitation of it.—I did not stay the after-piece. The scene was not shifted from the beginning to the end, and it is not the practice to drop the curtain until the close of the piece—there was no overture to either the Play or the Farce—not a musician appeared.—No Bell is used for the commencement or other affairs of the Stage—simply 3 taps with (I presume) a small mallet call the attention of the Audience to the thing in progress——

“Paris; This is Wednesday night. So soon as I had written to you I went a round on Mr. Morrison's business—thence to see the Fountain of the Elephant which is in progress—it is immense indeed—but there is an evident delay in the proceedings, which I presume arises from the vast expenditure necessary to its execution—it is only the Plaster Models that are made—but these are the full size.—The Pedestal on which it is to stand is erected, but not ornamented yet.—It rained fast, so we took a coach and visited the Dépôt of Lustres—but our friend Blades's collection beats them hollow.—We also saw the Machinery at Galloway's friend, Mons. Calla, but it is quite in its infancy—thence to Mrs. Ashton's sister, Rue Picpuce, which being quite at the remote end of the town, it has caused me to see the whole length of Paris—we then returned to the Palais Royal to dinner. . . .

“This morning I was not quite well—from the fatigue of yesterday, but at 10 o'clock was with Mons. Pelicat, and went from place to place with him to look for Ornamental furniture, etc., for Mr. Morrison—at 2 returned,

and with the Abbé visited the Column Vendôme—it is cased entirely with bronze—we went to the top of it, and thence obtained a Bird's-eye view of Paris—from this point the view is not effective—the detail of the place is readily made out, but it is by no means picturesque—in fact, Bird's-eye views are rarely so—everything is brought to a comparative view, in which their magnitudes and forms are too much equalised for powerful effects.

“This is Thursday evening.—We next visited the ateliers or workshops of the Sculptors who under the Government are executing 8 figures—13 English feet high each—and 8 trophies 16 feet high—they are to ornament a Bridge to the memory of Louis XVI, which is in front of the Legislative Assembly. All are in Marble, and seem to be in single blocks—they are enormous, and well calculated to match the Elephant before alluded to—but they are $1\frac{1}{2}$ miles apart— . . .

“Friday Morning— $\frac{1}{2}$ past 7—Going to Breakfast with Mons. Pelicat—and before and after to look at Ornaments for Mr. Morrison—At home again (12 o'clock)—We are waiting for the younger M. Calla to go out and see the interior of some buildings—9 o'clock at night; we have returned, after having visited the newly-erected and half-finished buildings for the reception of the Finance department of the State—Some of the rooms are finished, but in a style, however, gilded and ornamented, that seems to be that of an old building repaired and beautified—After having dined we come home—and again go out to make small purchases—return and pack up for our return.—No letters—but I presume that having missed the Friday's post you have addressed to Rouen, where your letters will be found—I am, however, sadly disappointed—when so far from home—in a strange land—amongst people of another tongue—of habits that separate us from each other—even if they spoke our own—a man feels isolated and abroad indeed—Amid these circumstances home is doubly precious, and all that is dear to us

belonging it becomes a matter of great anxiety, and to hear from it—is one's only consolation—it is very painful in this to meet with disappointment."

"It is 12 o'clock at Night—at 5 in the Morning *we* go by the Coach to Rouen—farewell Paris. I have seen your splendour—your gaiety, your folly, your Charities—your Sorrows—and your Graves.—Shew and Affectation belongs to all—but—I have seen also the Chamber of Death—and there, I trust, all was sincere.—On the opposite side of the narrow street in which I sit is an apartment, the window of which being open, I can't look out but the whole Room is exposed to me, however unwilling to view it—Three days ago it seemed clear that the Gentleman was taken suddenly ill—the next day Physicians and other attendants marked an increase of illness—to-day the family and friends were in the morning assembled and in tears.—This evening, the Priests attended, and the Abbé says extreme unction was then administering—I think that from the solemn vacancy in the room he is now dead—I fear to look out again lest it should prove so, but to-morrow he will certainly be no more—He was a celebrated author—but I have not been able to learn his name. Good night. . . . Friday, 8 Oct. 1824; I am quite—quite well—but foot-sore and much fatigued. We hope to leave Rouen on Wednesday—certainly not later.—You will have no time to reply to this or any that you may have hereafter."

"*Rouen*". The next letter, after describing the Diligence, and method of adding two more horses to the five with which it left Paris, all driven by a single postilion, and for two stages having 8 horses, when there was an extra postilion who governed the 2 leaders, it continues—"All this change is done with the greatest ease, and they usually took only 3 minutes to change at every stage.—No letters—and Mr. Chalon tells me I must wait till Monday—(12 o'clock) I have been out, my impatience took me at

once to the Post Office, where I knocked the man up, and although it was Sunday, I insisted there was, and I must have, one or more letters—I got one, and at Breakfast another came, so that I am quite comfortable again, except that I fancy you make yourself unhappy, and I am sure needlessly, so long as you have no neglect to charge yourself with—I remembered poor Brockedon and the mischances of his letters, and that assisted in making me hope for the best and restrain as much as possible all impatient feeling—.”

“ 4 o’clock, or rather nearly 5—Before Breakfast I went to the Church of St. Ouen—to the Nôtre Dame or Cathedral—the Museum and saw 300 wretched pictures—I hate bad pictures—they must be good, or I detest the sight of them—thence to the Hôtel Dieu and its pretty church. —After breakfast—raining very fast, and it now pours down in torrents— —we went out in Mr. Chalon’s cabriolet—a tour of the whole town—to an Old Church called, of very curious architecture—to the Church of St. Patrice where there are some fine specimens of Painted Glass—to the Bourse—to the Exchange—to the Bridge of Boats—and the new Bridge; and to visit a poor devil of an engraver who, from the appearance of all around him and his family (8 children), I should have thought to be starving but that there were 5 fine live fat ducks waddling about his chamber—his study was within this, but presented the completest scene of dirt, negligence, art, science, and misery, that I ever saw in my life—There was a Girl of 16—who (from her well-brushed hair, her tight and neatly fitting coarse and clean clothing, and her abashed appearance at being a part of the scene around her), I presume was not quite happy at a situation so uncongenial to her wishes—poor thing, I wished she was well married the moment I saw the ducks—This Michael Angelo Veronese del Piombo is a Tyro in his Art after all—though he assumes much and talks much, and about it, and has obtained a sort of favourable—un-

profitable opinion amongst the Natives here—but I believe more from his antiquarian and his cognoscenti gossip, by which he certainly loses much time—(important to his family and his ducks)—and for which he deserves ducking—By-the-bye, this would be a blessing to his shirt perhaps—and certainly a matter of astonishment from the novelty of finding itself in contact with water—The whole family became interesting from finding them in the upper part of an old ruined Abbey, devastated in the Revolution, and in most part without doors or windows—the long arched vaults and passages of the edifice led us to a rickety temporary sort of a cock and hen ladder, by which we mounted to the upper story, and without ceremony entered into his *quackery*.

“11 o'clock. I have dined—and, astonishing! been to the Theatre, for about 10 minutes—it was crowded to excess. Mr. Chalon and myself went into the Parterre—but as my object was merely to see the house, we left it as soon as that was done——We then visited the Court of Judicature and Criminal Tribunal—it has a large hall—a sort of Guildhall in miniature—We have had tea and are now going to bed—I have managed to give the Chalons who don't understand English, a very satisfactory (as they say) Lecture on the origin, rise, progress, decay, and improvements of *European* Theatres—ha! ha!—ma chère ami. . . .

“No. 5. Dieppe—14th of October—Thursday.—This is the first day I have been sure of the date. The Steam Packet has arrived in the course of the night, and is now within one 100 yards of the window at which I write—and in a few minutes it will be possible to learn at what time we shall start—The Captain I have sent for and expect to see him in a quarter of an hour. After breakfast the Abbé and myself took an agreeable walk to the pier—the Castle—and mounted the Cliffs, and have now (2 o'clock) returned to rest a little, and I take the oppor-

tunity of being alone to write another line to you—We have also in our walk visited the interior of another Church.

“It is curious to observe in every place that we have visited in France the encroachments that have been made by the Revolution on the religious establishments of the country—We have found Churches everywhere (that is where three or four formerly existed) totally abandoned by the Clergy and let for Store-houses and other purposes foreign to their first intention—Agar’s observation was a just one, that the French begin to build and seem to tire of it before they arrive at completion.—Their Churches—Palaces—Private Houses, and their Public Works in every place exhibit the fact—few of any considerable size are finished, and most of them certainly never will be proceeded with—and this occurs in buildings since the beginning of the 17th century—or from 16 hundred to the present hour—Sometimes the causes can be readily traced, and many of them consist of the incapacity of the proprietor to complete (for want of cash) the GRAND work that he had set his heart upon. Some men have no doubt been actually tired of the time and cost expended, and have stopped so soon as the places became habitable and without permitting the Exterior and Ornamental parts to be carved and wrought—which is with the French always omitted until the end—for the material being soft, they cut it readily when the stone has already become a part of the building—this is not usually the practice with us—Another cause has been the change of fashion that has taken place before their great works could be completed—and another—that death has overtaken the Projector during his employments, and his successor has not thought fit, or been able, to fulfil the project—In later times the Revolution stopped many—the changes that occurred up to the time of the dominion of Buonaparte stopped others—and his overthrow has left many stupendous works in a state of midway execution that must yet

RECEIVED AT THE OFFICE OF THE

SECRETARY OF THE ARMY

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impression—which arises from quantity and number—but the delusion quickly yields to the examination of the Artist—I don't mean mere Painters, for they are perhaps as ill qualified as any to decide upon the merits of Architecture—like others they can tell what pleases them, but they are apt to try it by the rules which govern the Art of Design in Painting, which is not always applicable to Architecture—nor will they *take much trouble* to understand its principles—In Architecture it is not sufficient that the edifice shall please—it must be right.

“Thus I have filled my paper and passed my time in chat with you—it is perhaps on a matter that don't trouble you much in your dreams, but I know you will indulge my whim and take it in good part—it has at least kept me in decent temper until the arrival of the Captain—who has this instant come, and tells me that—if the weather permit—we shall be on board at 12 this night. Adieu. . . .”

In 1828, I find from Mr. Papworth's Diary and passports that he took a second Trip to the Continent. He left on 5 Aug. for “the Pays Bas”, being on the 18th at Laeken. Of this trip there are no other memoranda than many sketches, as of the town halls of Ghent and Louvain—of Rhine scenery—Bonn—the Drachenfels—Coblentz, and a bridge of boats at Mayence or Cologne.

“Saturday, May 23, 1829; . . . But first I must make you comfortable as to the Boys—they are vastly good, obedient, and painstaking fellows as yet—Huzza! cries Jack, and Wyatt echoes it. I dined at Morant's yesterday: there were present, W. Mallord Turner, R.A., who always asks after you very kindly—and he says you and Emma

—it has found me in repose and quite the better for my trip, and the ginger, which agrees with me admirably. The stomach has become quite composed with the additional benefit of digestion. . . . Mr. and Mrs. Morrison and family are well and very much wish you had come here—but this will take place at some time—All day yesterday we were at business, except a ride to the Abbey after dinner—It is a RUIN!!—and not capable of inspiring any other than painful thoughts of the instability of human affairs—and high towers—This morning, after some small business, I have been on the Lake, and just returned to dinner—2 o'clock—Mr. and Miss Todd are to be here this evening, and Mrs. Morrison is just starting to Salisbury to meet and bring them over—Notwithstanding business—I feel that the time will be heavy, for my heart is at home, and it is my intention to leave on Sunday—but as the Coaches are uncertain, it is impossible to say of Monday or Tuesday which will be the day. Fonthill is a beautiful place—but does not come up to those ideas that from recent descriptions (George Robins's, Christie's, and Phillips's, for instance) I had imagined of it—in fact—altho' beautiful, it is not the refined place it has been reported to be. Gravel walks are in themselves beautiful if well disposed. None are here, however,—no, not one—the place is for the feet of Horses and not for those of Man—as if none were worthy to traverse it but such as have the privileges of a Centaur. . . .

“I am about to have another visit by myself to the Abbey this afternoon—to explore it in quiet—No wonder it tumbled down—the wonder would have been it should stand at all—It stood until it was finished, and sold, and so it might have been thought to do its duty. . . .

1831, July 9, on the way to Cally, he wrote;—“Edinburgh is wonderfully interesting, but very so so, in art—



